

THE THEATRE

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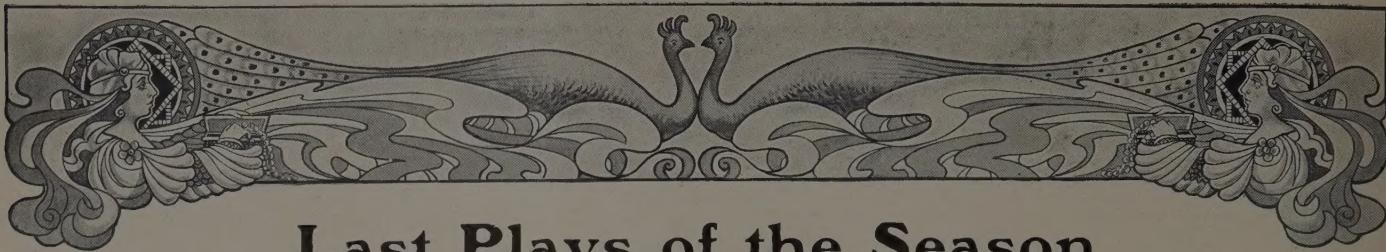
NEW YORK, JUNE, 1906

ARTHUR HORNBLOW, Editor



Studio Grand, Cincinnati

ELEANOR ROBSON IN CLYDE FITCH'S NEW PLAY, "THE GIRL WHO HAS EVERYTHING"



Last Plays of the Season

LIBERTY. "THE STRENGTH OF THE WEAK." Play in 4 acts by Alice M. Smith and Charlotte Thompson. Produced April 17 with this cast: Pauline Darcy, Florence Roberts; Katherine Dare, Adelaide Manola; Alice Newton, Ruth Allen; Ruth Delano, Mary Bertrand; Priscilla Potter, Fanny Cannon; Mrs. Dare, Florence Robinson; Dorothy Dare, Lucile Yorke; Jane, Emma Campbell; Mr. Adams, Tyrone Power; Richard Adams, Eugene Ormonde; Baron Oscar von Kleber, Max Figman; Tom Dare; H. S. Northrup; Mr. Sampson, Robert McWade; Myron Delano, Donald Weldon; Dobson, Frank Richter; Jorkins, Frank Woodson.

With this play came a new actress with the applause of the California coast to command her to our consideration. It was venturesome to appear first in a play of a sombre nature involving the rights of a woman to respect and happiness after a misadventure of her youth. It would not be fair to say that the one feature of the event was the personal success of Florence Roberts. When new writers give promise it is more than inhospitable to deny them a word of good cheer. There are certain scenes and situations of great force in the play, although the subject treated is not a pleasant one.

A young woman at college, sweet of character, intellectual and beloved, meets a worthy young man, but hesitates to yield to his importunities for marriage. Later on, after she has gained distinction as a writer and is wholly respected, no one aware of her early misstep, she confesses to him; he forgives her, after some struggle with himself, and their happiness seems assured. The father of the young man appears. He comes to make reparation. The woman's secret, which had been partly told, is thus revealed in full. She leaves father and son alone. In a moment a shot is heard. She has killed herself.

All this would seem banal and unsusceptible of such treatment, however dramatic, as would hold the attention of our audiences; but the fact that it did is proof as much of skill in the authors as it is of the real power of the situations. This must be conceded even if we should condemn the choice of material. Art does not care for morality or taste; although morality and taste concern themselves with art. There is a difference. Much depends on the purpose of the play. If intended as a tragedy, to show the merciless nature of social law, the object is gained. If it was to prove the right of a woman in the circumstances to the pursuit of happiness unmolested by the mistaken moments of her youth, it fails. The logic of sentiment and justice would require the death of father, son and girl, if the girl is to die.

Thus the play cannot be accepted in its entirety, but it indubitably manifested good craftsmanship. It is easy to confound a play that does not please with a badly written play. At the same time it was an unequally written play. It was evidently pieced out by the added devices of the stage manager. Indeed, except for a few strong and strongly written scenes, it bore all the marks of supplemental work during rehearsal.

Florence Roberts was evidently confident of her play and herself. She justified the praise that she earned on the Coast. A certain resemblance to Mrs. Fiske has been observed. She has some of the tricks, in the natural sense, of Mrs. Fiske and some of the personal appearance; but she is more distinctly an emotional actress than an intellectual one, although her artistic intelligence is more than ordinary, and her personal charm cannot be disregarded as a factor in her recognition here. That alone, however, would not be sufficient with an exacting public. The comparison with Mrs. Fiske can only be superficial. Florence Roberts can, perhaps without question, become a favorite of the public. A group of college girls were brought to the fore most effectively. Miss Ruth Allen, as the whistling athletic girl, gave a capital characterization.

The men, with the conspicuous exception of Max Figman, an excellent character actor, who was admirable as a silly ass German baron "seeing America," were all outclassed by the women. Eugene Ormonde is a distinguished-looking and well-trained actor, and has had considerable experience as leading man, but he was lamentably weak as the son, missing point after point. Not only did he give the impression of being ill at ease in his clothes, but he seemed to have no real grasp of the character. Tyrone Power, a picturesque and capable player, whose gigantic stature fits him only for heroic rôles, appeared in a ludicrous "make-up" as the father, and H. S. Northrup got on the nerves of the audience by overacting and by an irritating trick of constantly hitching up his trousers as if he were playing a jolly tar in some nautical drama. The stage settings were unusually poor.

MANHATTAN. "DOLCE." A comedy by John Luther Long. Produced April 24 with this cast:

Dolce, Mrs. Fiske; Shandon, John Mason; Servant, Charles Terry.

In three matinees Mrs. Fiske gained the same and sure welcome that she received last year in the two delightful little one-act plays of her own, "The Eyes of the Heart" and "A Light from St. Agnes." The one is a play of sentiment, of heart; the other tragic and sympathetic to a degree. The dramatic force of these two little plays makes manifest the source of her power and precision in effect. She combines a thorough knowledge of the stage with personal attributes in acting and affords an example of that complete fitness for her career which is only reached by the highest in the profession. The only novelty of these matinees was a comedy entitled "Dolce," by John Luther Long. Here again was the same precision of art, force of a definite idea and a management of details that tend to perfection. The little play is an achievement, for the love of an artist for his model has been so often used that it would seem almost impossible to secure novelty for the subject; but there was novelty and charm in every part of it. Speaking in a general way, everything about it was stamped with distinction, that touch which gives authority and makes every difference in the world.

The story is simple enough. An artist had used a little Italian street singer as his model in his days of struggling poverty in New Orleans. The bitter days had been shared together. He



Otto Sarony Co.
MRS. FISKE AS DOLCE

lost sight of the little girl, but, in his days of success he had, in his studio in Florence, Italy, a painting that he had made of her, the child that he loved. Dolce, now become Countess, enters on the pretext of wishing to buy one of his pictures, and presently demands that he sell her the picture of the singer. He explains with feeling that he cannot do that. He does not at once recognize her as the original of it. She is ignorant of what had taken place since they have lost sight of one another, and a part of the comedy is her effort to ascertain if he be married. Of course, in the end, there is recognition and the assurance that they have met again to part no more. There is a great difference between sentiment and sentimentality. If the little play had been overloaded with sentimentality, as would inevitably have been the case with less skill and discernment, it might easily have degenerated into twaddle and conventionality. As it was, there was a firmness of touch in the conduct of the play and in the acting that told at every moment of time.

The matter-of-fact delivery, and a certain cold, business-like tone in her speech, which have grown to be marked features of Mrs. Fiske's method, rendered difficult any illusion that the Countess was really very much in love with the artist; but if this mere mannerism could be overlooked, there was much charm in the way this actress played the part. She carried off the manner of her rank with delightful ease, and there were little touches of *gaucheries* from her early life that made it all the more piquant. John Mason was the artist, and when he is suited with a part we have no better actor on our stage.

WALLACK'S. "THE DISTRICT LEADER." Musical comedy drama by Joseph E. Howard. Produced April 30 with this cast:

Mr. Partridge, Fred J. Barnes; Ezra Whittle, Charles M. McDonald; The Man Who Wants to Bet, Mark Sullivan; Sam Grady, Mark Hart; Grace Lowton, Florence Sinnott; Tom Cole, Dave Lewis; Clinton Goddard, Allen Bennett; Dan Lowton, Joseph Allen; Valeska Granger, Ida Emerson; Florrie Fenshaw, Diamond Donner; Hop Lee, Leonard B. Hoyt; Tim Halloran, Harry Stone; Willie Carter, William S. Davis; The Belle of Chinatown, Leona Pam; Jim Halloran, Harry Stone; Dutch, E. G. Stockwell; Jack Dunning, Joseph E. Howard.

There is no valid reason why a spring production of a play should be derided or be under suspicion. It is largely a fact without being a necessity. Some of the most successful plays have been produced toward or after the close of the regular season. It is true, it is a time when problematical things are tried, when houses are cheaper and when unemployed actors may be more easily found. In many cases the experiment is made by those most closely connected with the stage. The consequence is that many of these productions are actor-made. Such plays, of course, are usually mechanical and artificial, and almost invariably contain scenes imitative of what has been done with success, or they put forward some novelty in stage effect devised by the stage manager. "The District Leader" was a venture of this kind. It was described as a musical comedy drama. In point of fact, it attempted to mate together music, dance and melodrama. Its plot had all the luridness and complicated heaviness that usually appeal best to the gallery. The action mainly turned on the existence of a twin brother who had become an opium fiend, was mistaken for the good brother and who was rescued at a critical point so as to reconcile lovers and defeat the machinations against "The District Leader." The opium incident gave occasion to a scene in Chinatown with incidental ballets. The story was of little interest, but the ballets, in color, in the charm of youthful vivacity and vigor, were accepted as effective realities. The truth of the matter is that in the most incoherent of so-called musical farce comedies, the moment we reach music and dancing order comes out of chaos. For a few brief moments we enjoy well ordered art. That is the saving clause of these hodgepodes. The piece was supplied ambitiously with certain things. The marble pillars of the office of a fashionable hotel shone with the splendor of reality. The most striking novelty was at the end of the first act, in the hotel lobby, when real scrubwomen came on with mop and pail to do the work to which they are accustomed every day in a neighboring palace for travelers. They set about their appointed work with a natural earnestness and knowledge of the business. It was one of the most curious triumphs of

a silly season, in which the silliness has not been confined to the fag end.

DALY'S. "COUSIN LOUISA." Farcical comedy in 3 acts by Frederick Paulding. Produced April 30 with this cast:

Mr. Paul Paterson Shotland, Charles Cherry; Mr. Matthew Hexton, Samuel Reed; Mr. David Darriott, Charles Swickard; Florence Farbell Darriott, Paula Gloy; Mr.



Otto Sarony Co.

AMELIA BINGHAM AS JOAN OF ARC



Viola Savoy

Eleanor Robson

Donald Gallagher

ACT IV IN CLYDE FITCH'S NEW PLAY, "THE GIRL WHO HAS EVERYTHING"

Tynan Pettwaite, George Probert; Harriet Avery Kirkwood, Kate Denin Wilson; Bertha Farbell Kirkwood, Dorothy Revelle; Thomas Prentiss Challoner, Thomas Ince; Louisa Farbell, Mary Van Buren.

This is another of those plays that cannot be lightly put aside merely because produced at the end of the season. That it failed and was withdrawn has nothing to do with a consideration of its merits. It amused continuously and consistently, and one was able to carry away from the theatre a pleasant reminiscence of it because it is about something. If this quality in a play is not to be recognized, then we should abandon all standards of art. It is a play. It is somewhat romantic and old fashioned that a young woman should appear in a family, her identity unknown and concealed, and devote her time and attention to discovering the merits of the individuals of the family in order to apportion certain sums of money from a large estate left by will to her discretion. Such things do not happen. They belong to the realm of the imagination and not of real life. At the same time, the drama is the most potent solvent known for the entertainment of man, and the action becomes real enough to be accepted as substantial. Apart, then, from the defectiveness of fact, the transactions on the stage were logical and diverting. The play is one that should have served the demands of the public for rational entertainment.

The minor movements are defined and about something. We have little comedies within comedies. Cousin Louisa discovers the love of a girl of the family whom the father wishes to marry to an objectionable suitor. She helps them to elope. They depart and find themselves unable to get away, and return drenched by the rain. The forlorn condition of the girl, catching cold, sneezing, and otherwise dodging from pillar to post until the complica-

tions are ended are certainly diverting. Cousin Louisa handles affairs with that kind of skill that we like in people that we like on the stage. There is also some comedy brought about by the meeting between Louisa and her former husband and their final reconciliation. In this play we have a case where one carries off his laughter with him and does not leave it behind in the theatre.

Mary Van Buren was Cousin Louisa, and it is not often that we see such abounding vitality and persuasiveness. She is worthy of attention and it cannot be denied her. Actors no better than she are applauded season after season in plays that are worse. To dismiss her and the play, of which she is such a sustaining part, is absurd. If there be a vague standard of perfection, which no one seems to be able to describe, for New York, then New York, instead of being a purgatory for the trial of plays, has become a place that consumes and destroys.

GARRICK. "WHAT THE BUTLER SAW." A farce by Edward A. Parry and Frederick Monnall. Produced April 16 with this cast:

Sir Charles Foden, Frank Gillmore; Rudolph Barrington, James Neill; Professor Shale, Charles Kent; Abraham Weinstein, Doré Davidson; Sidney Clifford Weinstein, George Le Soir; Vera De Bogyns, Frederic A. Thomson; General Dunlop, Scott Siggins; Doctor Clayton, Herbert Ayling; Pink, Charles Butler; Mrs. Barrington, Maude Knowlton; Miss Foden, Maggie Hallway Fisher; Joan, Grace Rankin; Miss Clarissa Dunlop, Harriet Raymond; Miss Selina Dunlop, Minnie Victorson; Mrs. Fleming-Smythe, Rita Harrison; Mrs. Hake, Hetta Bartlett.

Just what the "buttons" at the Foden Wells hydrotherapy establishment discovered in the exercise of his nocturnal duties did not interest the local public, and "What the Butler Saw" has been relegated to the limbo of failure. The farcical problem which the authors projected had a certain degree of comic merit, but they were unequal to their task and the result was a muddle. As the piece is not likely to be revived, there is little occasion to analyze it in detail, but it is to be regretted that



Otto Sarony Co. WILLIAM J. KELLY

This popular actor, who has for some years been a favorite with Harlem playgoers, is to have a theatre of his own, situated near 125th street and Eighth avenue. It will be opened next November and will be known as the William J. Kelly Opera House. Mr. Kelly, who is still in his early thirties, is a native of Boston and a graduate of Harvard. He played the title rôle in "Ben Hur," and made his reputation as leading man of Proctor's 125th Street Theatre.



Photos Hallen Jeannette Lowrie as Griselda

Joseph Cawthorne as the Emperor
CHARACTERS IN SOUSA'S MILITARY COMIC OPERA, "THE FREE LANCE"

Nella Bergen as Princess Yolanda

practical ideas were wasted. There was certainly an opportunity in the effort of an impecunious nobleman to make ends meet by turning his ancestral estates into a sanitarium with the usual list of characters as "guests." The advent of an aunt, ignorant of the fact that the "guests" paid for their entertainment, was also good, but the popular married man, who masqueraded as a bachelor, and received help in the deception from his wife, was something more than probability could stomach, especially as it was the main situation evolved from this complication. The piece throughout was feebly constructed and the dialogue labored.

Frank Gillmore, an easy and graceful actor, imparted a nice spirit of distinction to the rôle of Sir Charles, but the fascinating Barrington was played with a heavy touch by James Neill. Charles Kent was more than happy in a sustained and excellent assumption of character, a venerable professor, and Doré Davidson and George LeSoir were capable as a rich vulgarian and his opinionated son. Charles Butler as the so-called "butler" brought his quaint personality to bear with some effect, and Frederick A. Thompson was distinctly clever as a vain and subjugated actor. The feminine lead was acted by Maude Knowlton with vivacity and taste, and real comic expression was given to the aunt by Maggie Halloway Fisher. The fragmentary rôle of Joan was gracefully played by Grace Rankin.

CRITERION. "THE LITTLE FATHER OF THE WILDERNESS." Comedy in one act, by Austin Strong and Lloyd Osbourne. Produced April 16. Cast:

Père Marlotte, Francis Wilson; Frère Gregoire, Geo. S. Spencer; Captain Chevillon, Sidney Rice; Duke St. Albret, Augustin Duncan; Mlle. Henriette, Edith Barker; Louis XV, William Lewers; Chevalier de Frontenac, Joseph Brennan.

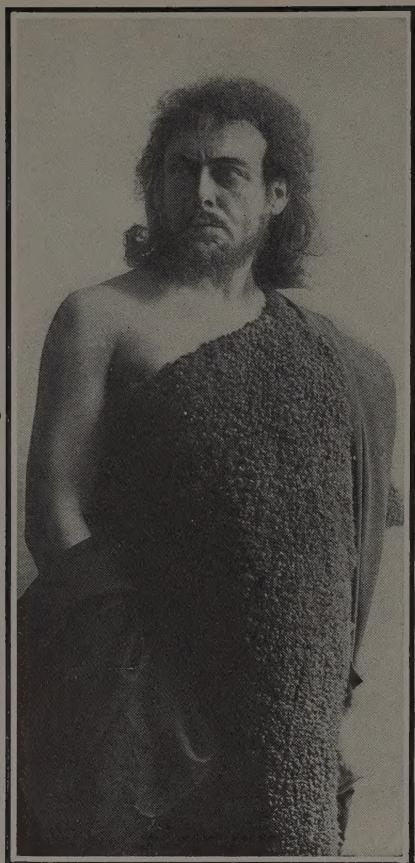
It is a well-known axiom that every comedian harbors in his heart a yearning for tragic expression. Francis Wilson has yielded to the mystic call, and "The Mountain Climber," seen

recently at the Criterion, was later preceded by "The Little Father in the Wilderness," an original comedy in one act, by Austin Strong and Lloyd Osbourne, in which the popular comedian played the rôle of the aged Père Marlotte, an heroic Jesuit priest. It is a very pretty and graceful little piece which the two authors have evolved. Louis XV summons the aged Father to Versailles to decide a bet as to the height of Niagara Falls. Marlotte responds, with the expectation that his labors in New France have been appreciated; but the pleasure-loving monarch has forgotten all about the incident, and the little Jesuit is humbled to despair. The arrival of the Chevalier de Frontenac, however, puts a new face on things, Marlotte's achievements are made known, and the King makes him Bishop of Toulouse. It cannot be said that Mr. Wilson creates a sensation or reveals powers of an extraordinary kind in the emotional field, but it is an earnest, graceful and feeling rendering which he gives, and he was received with sympathetic appreciation by his audiences. Joseph Brennan as Frontenac was eminently satisfactory in a small rôle, and really regal authority and distinction of manner was imparted to the rôle of Louis XV by William Lewers.

HUDSON. "THE AMERICAN LORD." Farcical comedy in 4 acts by Charles T. Dazey and George H. Broadhurst. Produced April 23. Cast: John Breuster, Wm. H. Crane; Robert Breuster, Richard Pitman; Lord Wycherly, George E. Riddell; Hon. Richard Westbrooke, Frederick Tilden; Before-the-Draw Pete, Elmer Grandin; Texas, Emmet Whitney; Rev. Mr. Denman, Edgar Norton; Arthur F. Chudleigh, George F. Devere; Scott, Harry Blakemore; Andree McDuffie, John Nesbitt; Stokes, Herbert Budd; Mrs. Westbrooke, Miss Hilda Spong; Alice Breuster, Miss Rosalind Coglan; Lady Felicia, Miss Nellie Malcolm.

Mr. Crane's new vehicle is a machine-made play. There is little occasion to discuss it from any other point of view. The business of the stage is a business just like any other business. To attempt to hold all professional writers and actors to an

(Continued on page ix.)



JOHN THE BAPTIST



SALOME



HEROD

Richard Strauss' Opera "Salome" and Its Interpreters

In our March issue there appeared some account of this opera which has been the musical sensation of the year in Europe. Our article, however, was more in the nature of editorial comment on the ethical aspects of Richard Strauss' work rather than a description of the opera itself and its performers. The article that follows was prepared after the writer had witnessed a recent performance of "Salome" in Dresden.

IT must be said at once that Richard Strauss' new opera, "Salome," is an extraordinary, almost awful work. Never has music been employed as a means of expression in such a savage, relentless fashion. The very complexity of the music seems to lead its meaning back to the great simple emotions of love and hate and death. Simple in the sense that they are direct, simple also in the sense that they are animal. For animalism is the keynote of this terrible opera.

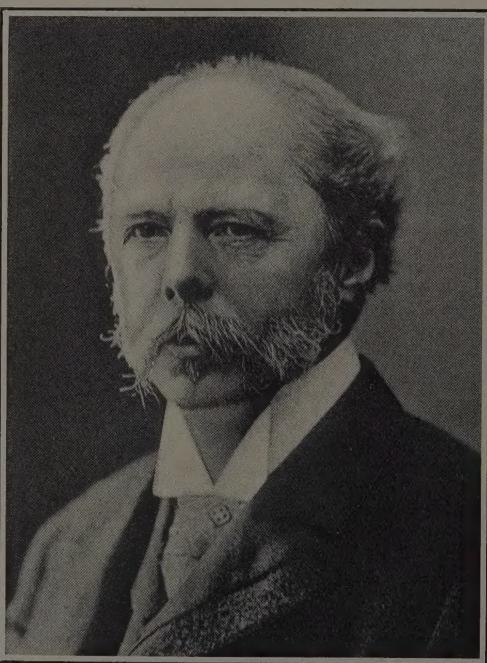
The story is a German prose translation, by Hedwig Lachmann, of Oscar Wilde's play by the same name. The plot is that Naraboth, captain of Herod's Guard, is in love with Salome, and yields to her entreaties to let John the Baptist come out of his cell. Salome, on John's appearance, immediately falls in love with him, and expresses a desire that he should kiss and embrace her. The Baptist simply curses Salome. Herod, who entertains a guilty love for his wife's daughter, implores her, on his birthday, to dance before him, offering her any reward she may choose. She finally consents, and dances wildly, and at the conclusion of the performance demands the head of John the Baptist. Herodias upholds her daughter's demand, and Herod, reluctantly consenting, the head of the prophet is brought on a silver charger. Salome takes it in her hands, kisses the dead cheeks and fondles the head. Herod,

upon perceiving this repulsive action, in utter disgust orders his soldiers to kill her, which they do with their shields.

It is an old story, but not all the beauty of the scene nor splendor of the language can redeem it from its desperate morbidity. To make a striking figure of Salome was for many years in the thoughts of Oscar Wilde, and in the beginning he wrote it in French instead of English, having Sarah Bernhardt in mind as the best actress to produce his heroine. He also chose Leonardo di Vinci's picture, in the Dresden Gallery, with all its mysterious and alluring beauty, as the most fitting type.

Wilde's drama is throughout certainly one of character, moving swiftly towards an electrical close, whose chief value is to give a vivid picture of Oriental splendor and barbarism 2,000 years ago. All the characters express themselves by their actions, which are sharply defined, in high contrast, and each one, even the minor ones, interests on his own account. One feels constant repulsion of Herodias' sympathy for the poor young Syrian in his romantic and unfortunate attachment; while Herod is an interesting study in human frailty, with regrettable tendencies and unexpected attacks of conscience.

The music of this opera, it is true, impresses almost every one by its sheer force, but it is too intellectual to appeal



HERR HOFRATH VON SCHUCH
Leader of the Orchestra at the Royal Opera House, Dresden

intelligently to those who do not love music as an art, a science, as "absolute music." Herr Strauss chose it wilfully, and has worked a tragic miracle with it. He has treated the drama almost entirely from a symphonic point of view. One hundred and eight musicians, playing fifty stringed instruments, eight horns, four each of trombones, trumpets and flutes, three oboes, six clarinets, one English horn, a glockenspiel, and a new instrument called Heckelphone, named after its inventor, makes the effect colossal.

While the music of Wagner in every variety of situation on the stage expresses what the Germans call "Schuscht," that of Strauss changes hue, bar by bar, with chameleon rapidity, and follows the text with literal pictorial exactness. There is, in fact, in the music of "Salome" an almost incredible amount of brain work. Notice, for instance, when Naraboth interrupts the harsh discourse of the soldiers with the words, "How beautiful the Princess Salome is this evening," how the music immediately glows with the tender enthusiasm of his tones. Or when Herod, at a loss to account for Naraboth's suicide, how the harmonies, which previously have expressed the dryness of doubt, suddenly take on an accent of passion, and even to concentrate in one moment the hopeless longings of a lifetime. With what exquisite witchery the flute accompanies Salome's cajoling little speeches, and how imaginatively the double bassoon renders the depth and blackness of her hatred, her desire for revenge on John the Baptist.

Such effects can, of course, only be produced by the most inspired orchestration, but the orchestration throughout, under the magnificent leadership (in Dresden) of Hofrath Von Schuch, is, indeed, the work of a supreme poet and master of his art.

The dance by Salome is a complete symphonic poem in itself, painted in colors of barbaric brightness, but also packed with thought and fancy, with careful workmanship—not a detail but is full of meaning. It has a long-drawn melody of truly Oriental languor; chords that trip as lightly as the feet of the dancer and reverberating chords of primitiveness, something massive and bizarre, as of Egypt, Babylon or Assyria. These harmonies probably fifty years ago, in Beethoven's time, would have been perfectly incomprehensible. But every genius has to prepare his own way, and Strauss has already partly educated us up to them by means of "Zarathustra," "Don Quixote," and other works.

The musical beauties of a work like "Salome" make it a masterpiece, and unquestionably the most remarkable opera produced since Wagner's time. It is given without intermission, and lasts one hour and a half. There is no change of scene. The stage represents a large open space with

a large open space with steps leading up to Herod's center is an old well, caged around with a bronze-green rail, where John the Baptist is confined. The costumes are all handsome, and a touch of beautiful color is given by the tunics of the Roman soldiers. LUCRETIA M. DAVIDSON.



LEONARDO DI VINCI'S FAMOUS PICTURE
Of "The Daughter of Herodias with the Head of John the Baptist," now in the Dresden Gallery.



Photo by Schwalb, Berlin

Salome demands of Herod the head of John the Baptist

PRINCIPAL SCENE IN RICHARD STRAUSS' NEW OPERA, "SALOME"

Nature's Cataclysm in San Francisco



The New Tivoli

WHAT IS LEFT OF SAN FRANCISCO'S ATTRACTIVE RIALTO



The Alcazar and Fisher's

ON April 18 last, at exactly 5.15 A.M., a violent earthquake shook the beautiful city of San Francisco to its foundations. All the cheaper class of houses and many of the big hotels, theatres and substantial business buildings collapsed at the first shock, which was immediately followed by the outbreak of a fearful conflagration, which, after burning for nearly four days, consumed practically the entire city.

The San Franciscans were asleep when the earth movement began, and without the slightest warning people were thrown violently from their beds, many being killed by ceilings and walls falling in on them. An indescribable panic ensued, the terrified residents and visitors, most of them attired only in their night clothing, escaping as best they could to the hills. The earthquake had broken the water mains, thus rendering the Fire Department helpless to fight the flames, which soon finished entirely what the earth convulsion had begun.

A number of theatrical companies were playing in the doomed city at the time, the most important of them being the Conried Opera Company from New York, which was

at the Grand Opera House; "The Babes in Toyland," which was at the Columbia, and "Are You a Mason?" at the Alcazar. As far as is known all the players escaped injury, but the cataclysm

has practically obliterated all the theatres of San Francisco, the loss in amusement buildings alone being estimated at not less than five million dollars. The principal theatres destroyed were the Grand Opera House, the American, the Central, the Alhambra, the Columbia, the California, the Majestic, the Tivoli and the Orpheum. The total amount of general property destroyed is estimated not less than \$200,000,000, rendering homeless 300,000 persons, thus making this the greatest disaster that has ever visited America, surpassing even the



THE ORPHEUM THEATRE



RUINS OF THE GRAND OPERA HOUSE WHERE THE CONRIED VOCAL STARS WERE APPEARING

had harrowing experiences, enduring all kinds of hardships before they finally escaped to Oakland, where they took the train to New York. Mmes. Sembrich and Eames fled to the house of a friend, from which they were driven by the pursuing flames. Signor Caruso was at the Palace Hotel, which shook like a reed in the wind. The famous tenor escaped to the street in his



Copyright, M. Kowalsky, Oakland, Cal.

This picture gives an excellent idea of the wreck and ruin and general desolation of the scene after quake and fire had finished their work. Not a building intact in sight. The picture looks up the once gay and busy Powell street, and the ruins on the left marked with a cross are what remain of the Columbia Theatre.

pajamas, and was discovered sitting on a trunk trying his voice!

The suffering caused by the disaster was naturally frightful and assistance of food, clothing and money was rushed to the stricken city with all possible speed, subscriptions being opened and benefits organized for that purpose all over the country. No other profession, perhaps, felt the catastrophe more acutely than the players. San Francisco was one of the best theatrical cities in the United States, and the number of artists who originally came from the Pacific Coast is prodigious. Theatrical people everywhere with characteristic promptness began to raise funds by means of benefits or bazaars.

Manager Lawrence, of the Madison Square Theatre, donated the proceeds from four performances, and Barnum and Bailey's circus gave one day's receipts (\$20,000) to the cause. That popular comedian, Joe Weber, not content with contributing the receipts of a matinee performance at his Music Hall, set to work and organized a bazaar in the Gilsey House, on Broadway, in aid of the sufferers. All his principal artists officiated as "salesladies" and clerks, and the receipts footed up \$1,000 a day. Blanche Bates had another bazaar at the Belasco. George M. Cohan sold newspapers in the Wall Street district, getting as high as a thousand dollars a copy. Arnold Daly gave an extra performance of "Arms and the Man," and Mr. Hackett gave a benefit in Boston, the law against Sunday theatricals

being suspended in honor of the occasion. Other benefits were "Charley's Aunt" at the Manhattan, "The Music Master" at the Bijou, the Actors' Society at the Hudson, Victor Herbert at the Hippodrome, which realized no less than \$7,000, and a great benefit at the Casino, which yielded \$5,000. There were also benefits at the Belasco, the Academy of Music, Luna Park, the American Theatre, the Eighth Avenue, the 14th Street, and others.

The biggest benefit of all took place on Friday, May 4th, at the Metropolitan Opera House, New York. The performance lasted uninterruptedly from 11 in the morning until midnight, the tickets being sold at one dollar apiece, and it is estimated that nearly thirty thousand were disposed of. More than twenty-five thousand persons sought admission, many people coming as early as seven o'clock in the morning to wait until the

doors were opened at 10 o'clock, and most of them carrying sandwiches and other provisions to fortify them during the day. A line of people extended all around the block on Broadway as far back as Seventh avenue, and as fast as ticket holders went into the Opera House, their places in the line were filled by others. At 11 o'clock the order came to admit no more, but there were several thousand still waiting. The Opera House seats thirty-eight hundred, but at no time were there less than forty-five hundred in the

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CHINAMEN VIEWING THE STILL SMOKING RUINS OF CHINATOWN

Dramatic Incidents in the Lives of Eighteenth Century Players

SWEET ANNE OLDFIELD

TO have been universally loved, not in the name of frustrated desire, as was the Bracegirdle, but because one's mere presence has softened hearts—that is the sweetest of memories. To turn to an old print and feel the spell of languorous eyes, the pensive droop of full, red lips; to take up old folios and find recorded there only words of tenderness—that is, indeed, an epitaph. The art of Anne Oldfield was genius of the most translucent order, but no caprices of temper found excuse therein. From the very beginning of her career, when Captain Farquhar, having accidentally heard her reading of "The Scornful Lady," proposed the stage, and she, clapping her little hands, exclaimed, "Oh, sir, 'tis the end of my dreams," to those closing days of her life when pain forced her, now and then, to turn her lovely face from the gaze of the audience, she was always "sweet Anne Oldfield."

When greenroom jealousies came to the fore, she it was who smoothed ruffled plumes. The reproach of her fine eyes, the witchery of her lips when framed in a fleeting smile, the touch of her delicate hand, and, perhaps, the unconscious superiority of good birth and good breeding, for she was the daughter of an officer in the Royal Guards, brought always peace. She had her faults, for in her was none of the stern virtue of the other Anne. Twice she lived without the formality of wedlock; but we must not apply the standards of this enlightened day to an age so lax as the Georgian. On the death of Arthur Maynwaring, who first protected her, she was, we are told, "considered almost an honest widow," and, in the words of one who knew her, "even her amours seemed to lose that glare which appears around the person of the failing fair; neither was it ever known that she troubled the repose of any lady's lawful claim; and was far more constant than many in the conjugal noose." Let us not be less kind. Of a second alliance was born a son, who married Lady Mary Walpole, and their daughter married, in 1777, Charles Sloan, first Earl of Cadogan. Better than all else, this shows the attitude of society towards one who sinned without vice.

The path of her progress is not marked now and then by the tinkle of hostile swords nor tales of abduction. On the stage she was no less brilliant as Andromache in "The Distressed Mother" than in the high comedy rôle of Lady Betty Modish, but off

the stage her life was pitched in the minor key of good breeding. It was this air of being to the manor born that made her so peculiarly acceptable in playing women of the ton. Feeling assured of her right to the rôle, she was free to indulge her high spirits, her delightful impertinence, qualities which any other actress would have feared to display. In the lines of Savage:

"So bright she shone in every different part,
She gained despotic empire o'er the heart."

But once did she suffer insult in the theatre, and that was in connection with the rôle of Andromache. Nance, as her intimates loved to call her, preferred to enact high comedy, but in tragedy she was equally successful, and on this occasion Cibber gave to her the heavy rôle of Andromache in "The Distressed Mother." Mrs. Rogers, of the company, was pleased to consider this an outrage upon herself, and became so indignant that Mrs. Oldfield begged Cibber to resign the part. He refused, and Nance then went to her, explained the situation, and expressed the hope that no ill will would result. Apparently the woman was placated, but when the curtain arose and Mrs. Oldfield appeared, cries arose from the pit of "No, no! Rogers! Rogers!" The red of mortification showed through the rouge on her cheeks. She was seen to tremble. "Shame!" cried a stentorian voice, and with a quick glance from her glorious eyes she rewarded this champion.

"If——," she began.

"Rogers! Rogers!" bawled the malcontents.

She turned with a helpless gesture to Cibber, who stood in the wings and nodded in negation. She essayed her lines, but the bedlam drowned her voice. Finally it was necessary to ring down the curtain, with the actress in tears. But on the following night she found vindication in an audience which applauded her every effort until she blushed in sweet confusion.

On April 13, 1730, she appeared for the last time as Lady Brute in "The Provoked Wife." Although suffering intensely she forced from her broken spirit the same raillery, merging like a summer shower into emotional stress, which had won her fame and so many friends. Then she drove home to linger awhile and die. When that day came there was in all England no finger of scorn, only a vast sorrow, a generous pity. Sweetly she had lived, and without bitterness she died.

AUBREY LANSTON.



From an engraving

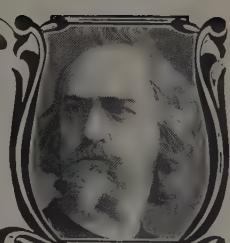
ANNE OLDFIELD



Frank Mayo—Man and Artist



As Hamlet



As Richelieu

AFTER an hour spent in delving among a lot of rare second-hand books in the old Arch Bookstore, on Washington street, in Boston, I wandered up School street and dropped into the Parker House for lunch.

This was many years ago.

In the hotel lobby I met the late W. T. W. Ball, then dramatic critic of the *Traveller*, and he introduced me to Frank Mayo, with whom he was conversing, with this remark:

"My friend Mayo, here, is going out shortly in a repertoire of the legitimate. He is going to abandon Badger and Crockett and take up Hamlet, Macbeth, Virginius and Jack Cade."

"Jack Cade?" I asked, taking the wrapper off of the dingy volume I had just purchased at the old Arch Shop. "Then I am going to give you something, Mr. Mayo, as a sort of mascot. This morning I came across this copy of 'Jack Cade.' I bought it because it is an autograph copy, bearing on the flyleaf this inscription: 'To Hon. Charles Sumner, with the warm regards of Robert T. Conrad.'"

With this I handed Mayo the book.

Thus our acquaintance began. Mayo did not try "Cade." But the inscribed volume sealed a friendship between us which let me into the sunlight of a nature eternally beaming with

sweetness and gentleness. A man leaves a vast legacy who is always spoken well of by everybody. The other day I happened to be conversing with David Warfield, and by way of illustrating a point happened to mention Mayo's name:

"Ah!" exclaimed Warfield, "there was one of God's noblemen!"

The projected tour of "the legitimate" to which Ball referred when he introduced me to Mayo terminated in disaster. It was Mayo's desire to escape from Crockett and Badger—those two rôles with

which his name was and will ever be inseparably identified. I advised against the move. It presaged failure, I thought. Mayo unbosomed himself and said:

"You see it has come to that point where I am no longer associated in the public mind with anything but 'The Streets of New York' and 'Davy Crockett.' And the blur on the popular mind was brought to my notice the other day in Buffalo when a gentleman said to me: 'I don't suppose you'll ever play anything else but Mayo, Mr. Crockett?' The resolve to break away from being associated with traditions took hold of me then and there; and I am going to drop those two parts and make a bid for recognition in more stately and scholarly parts."

The venture is a matter of history. It cost Mayo a great deal of money, savings from years of success in those two threadbare rôles, which were equally acceptable whether played on Broadway or in the Bowery.

"You see," was Mayo's habitual explanation, "that Badger and Crockett are perennial because they teem with heart interest and are clean, wholesome sentiments. Of course, I am proud to have won the name I hold on the American stage; most proud because I have won it with pure, genuine, honest-hearted rôles. Oh, I'm never sick of them. I relish playing them just as much now as the first time I tried them; but I'm getting older, my figure is losing its slenderness, my movements their agility, my hair is getting gray; and I don't think I am just suited to them any more."

Then came the tried and tried again, the re-written, re-vamped, re-organized, repeated "Nordeck." And how it failed, and failed, and failed! I never see the swash-buckler plays of the day—"The Prisoner of Zenda" and the like—but I recall how Mayo used to say over and over:

"What's the matter? Why won't they have this Three - Guardsmen



Courtesy of Eleanor Mayo Elverson
Taken in 1888



Taken just before he died
FRANK MAYO AT DIFFERENT AGES



Taken in 1885



IN PUDD'N HEAD WILSON



MR. MAYO AND HIS SON IN "DAVY CROCKETT"



NOVEL SCENE IN FRANCIS WILSON'S NEW PLAY, "THE MOUNTAIN CLIMBER"

A serenade outside has begun. The stage is darkened for a moment. Then, with a quick change, the audience sees directly in front of them the exterior of the house, with the characters bowing and smiling and waving handkerchiefs at their friends—the serenaders if you please, the audience if you will

style? Is it I, is it the play, or is it the public?" He was puzzled.

Mayo was ahead of the times, that's all. Just a few seasons too soon with his débonnaire guardsmen characterizations. But his optimistic faith in "Nordeck" shredded what he had left of his fortune; and he retired to his farm at Canton, Pennsylvania, to unpack the buckskins of Crockett and make ready to lay out a tour of one-night stands, to try to retrieve lost ground.

Mayo and I always corresponded; and when we were near enough to visit, we were together. He was a confidential fellow; one who lays his arm over your shoulder and tells you things about himself and his aims and ambitions. It was bitter, bitter medicine for him to unpack the old Crockett trunks; and sorry work writing for time down over his old routes when he could offer them nothing better than the same old bill of other days. But he had to do it; and he did it as he did everything, with a smile, a smile of self-confidence, a smile of compliance with the fate he couldn't control.

In a letter written from Houston, Texas, that season, he said:

"I really don't know what the future has in store for me. To-night the house was almost empty; and I am sitting here now in my 'tent' wondering as to the Brutus-Cassius argument about older, or better soldiers. I wonder if I am a back-number and don't know it? You know. Tell me. Have I outlived my usefulness? It seems so. I can remember when I used to come down here into this country, and when I arrived at the theatre was told: 'All sold out days ago!' That was so pleasing; so cheering; so encouraging. That was fame, popularity, success and all that sort of thing. To-night when I went around to the theatre nobody was going in. It was clear, bright, inviting. Nothing strong playing against me. The billing had been ample; the papers had treated me nicely, as they always do. But the public was not there. I went through Crockett the best I know how. I don't believe I ever played it better. I guess there were about two hundred people in the same theatre where I've seen not even standing room for the same bill. Can you figure it out? I can't. Seems as if the irony of fate was going to keep on pursuing me. I'm all in financially trying to do higher and better things than Badger and Crockett. I know I don't do them any better than I do those two good old parts, maybe not as well. But

now that I've gone back to the old love it looks as if the old love didn't want Mayo any more in anything.

"You see I've got the 'blues.' Last night I walked the room most of the night trying to figure out how I am going to make my jumps and have enough money in hand to pay salaries. My people must have their money, whether I've a cent in my pocket or not. But it isn't in sight at this writing, although I'll get it if I have to borrow it. And when I can't pay salaries I'll go in, disband and look for an engagement to play old men's parts."

That last tour in "Davy Crockett" wore greatly upon Mayo. He toured sections where he had always been strong; but the business was a sorry falling off from other days, and he closed early and retired to Canton, to "think out something."

The something he thought out was a dramatization of Mark Twain's "Pudd'n Head Wilson." All that summer when he was working on the stage adaptation he wrote me regularly telling how he was getting on with the work and having hopes and fears by turns as to the outcome.

What concerned him most he wrote of as follows:

"I've the new play almost ready. I think it good. It reads all right to me, and the folks like it and think I'll do well in it. I wish you'd run up and spend Sunday and let me read it to you and see what you think? But after all, who can tell the color of the chicken by looking at the egg?"

When he had the MS. of "Pudd'n Head Wilson" finished Mayo's bewildering perplexities began. He hadn't the means to stage it. He had more than his share of pride, the sensitive pride which realizes that money is the most delicate topic to discuss with anybody—friend or stranger. When he had been affluent his generosity was proverbial. But he knew that counted for nothing now. Moreover he was on record on Broadway for failures with his legitimate repertoire and with his Nordeck; and it was current rumor that his last tour in Crockett had been anything but a success. Routing agents turned his letter head over where they had formerly hastened to write back just how they had filled up his time for him. Mayo learned all this, for he tried some of them out; and the answers that came back to Canton made him more disheartened than ever.

But the lovable manliness gleamed through it all. He was

always just as prompt answering letters, always just as kindly in his expressions, always hopeful, always charitable in his estimate of the way the managers treated his applications, always sanguine that he now had a good thing if he could only get out in it in good shape.

Mayo came on to New York with the MS. of "Pudd'n Head Wilson" and asked for time. Very sorry, they said, but it didn't look as if it was going to be a favorable season to try out anything new. By the way, what sort of a production was he going to give it? Alas, he couldn't answer; all he could do was to smile, say he guessed the production would be up to his standard, and get out onto the street as quickly as he could—as he told me afterward—before the lump in his throat actually choked him.

Finally, after he had gone up and down Broadway with the same futile result, he hunted up, one night, a certain prominent actor-manager who had been a boy with Mayo in "The Streets of New York" down in the Bowery. It was a case of closed doors, a humiliating confession of desperate extremity—but it won! Yes, when he emerged from that interview these words were wringing in his ears: "Frank, you shall go out in your play! I'll back you to the limit!"

"I don't know where I went, nor how long I walked, nor what impelled or guided me," he told me later. "I just kept repeating 'Thank God!' and kept on walking until I found myself away up in Harlem striding along the street, talking to myself like a demented person!"

"Pudd'n Head" was a distinct success! Frank Mayo was re-launched as a star in one of the best plays of the day. And he was put out with a production worthy of his taste, as well as worthy of the generous believer in Mayo's self. I'd like to reveal his name, but I understand it displeases him to be quoted in the matter, saying: "That was between Frank and myself. Let it end there." But I can say this much: He is as unmatchable for warm-heartedness as he is for cleverness; if you can work the suggestion into an identification.

I suppose you know the finale. How Mayo took a seat one hot summer's night in the smoking room of the sleeping car after a big engagement in Denver. Roland Reed sat opposite him and they talked far into the night. Finally Reed retired to his berth, leaving Mayo sitting by the open window, his head resting on his hand, saying that his heart gave him some bother sleeping in

stuffy berths, and he thought he'd sit right where he was and get a nap. In the morning when Reed went to call him to go to breakfast he found Mayo sitting just as he had left him, but during the small hours the tired spirit had taken flight across the prairie and upward through the starlit distances that divide the mortal from the eternal.

Nothing ever impoverished the sweet and tender unselfishness of the man. The last time I was with him was the Saturday night of his engagement in Baltimore at the Academy of Music in "Pudd'n Head." He was very much exhausted, and not at all well. It had been sultry and depressing weather all the week.

"I really ought to get to bed early to-night and rest up; but Mrs. Mayo is down at Atlantic City, and she is very poorly and I'm a good deal concerned about her. I tell you what I think I'll do. It will surprise and please her so; I am going to take that midnight train to Philadelphia and run down to Atlantic in the morning and spend Sunday with her."

It is a favorite pastime of players to relate to one another stories of the "big ones" they have known, and to keep alive the savory episodes of their knowledge of them. To this day when the gossip of the Rialto grows reminiscent and they incline to talk of those whose lovable traits are never forgotten, one of the first names brought up is Frank Mayo. And he was a dear, true-hearted, sincere, faithful friend; and one of the most conscientious players of his times. Nothing short of superior excellence satisfied him, either in his own performance or in the staging of his work. I remember one day reproving him for being a bit careless in his personal appearance. He laughed and said:

"Do you know that when I first went into the business, and was out in California with Walter Leman and June Booth, we used to be told to wear our poor clothes on the street and save our good clothes to wear on the stage."

But the next day he blossomed out in a silk hat and freshened toggery, looking quite himself again.

"Have you seen 'Shore Acres'?" he asked me one day soon after it was produced. "Well, see it by all means. Old Mr. Coulcock and I went to a matinee of it the other day, and when the curtain fell on the last act there we sat holding each other's hands like two school girls, and our eyes so full of tears that we couldn't see each other."

"Coulcock," I said, "it's great!"

(Continued on page iii.)



Francis Wilson

SCENE IN THE ONE-ACT COMEDY, "THE LITTLE FATHER OF THE WILDERNESS," BY AUSTIN STRONG AND LLOYD OSBORNE

Florence Roberts—An Actress from the West

OUT of the West, the artistic quality of whose products we have formed the habit of questioning, even though it has sent us Maude Adams and Blanche Bates and Mrs. Leslie Carter, there has come an actress who made her bow to critical Broadway, made it confidently, albeit modestly, near the close of the waning season. Broadway stared, as is its habit; criticised, as is also its habit, and passed its verdict, which, justly or unjustly, carries a player to the heights of success in a night or hurls him back into the morass of despondency. Broadway, captious and sometimes cruel, but always judge of last appeal, has accepted Florence Roberts—with certain reservations.

This actress has power. She has sincerity. She is original. Her resemblance to one of the most distinguished women players of our stage is a mere trick of nature, not the art of a studiously wrought reproduction. She has the tremendous power of entire repose. She shows weakness in stage management and no great skill in selecting her cast. She permits the incongruity of handsome clothes in a drawing room that would seem to have been furnished on the instalment plan, and her own gowns fail sadly in con-

veying the illusion that she patronizes the best dressmakers. In a city where externals weigh more than anywhere else in America, she has shown herself indifferent to sartorial considerations. Yet, in the final balance, she has assets that are more important—mentality, magnetism and a strong and pleasing personality, and in the present dearth on the American stage of players ranking above the commonplace, she is a decided acquisition to our boards.

Thus, while it invited her attention to certain crudities which she doubtless classes with the non-essentials, Broadway admitted that a new star had arisen and that an admirable emotional actress has added her valuable contribution to the sum of serious dramatic effort in this country.

Yet all that Broadway now conceded San Francisco had predicted fifteen years ago. For ten years past Miss Roberts has been the most popular actress on the Pacific Coast. In common phrase, she is its idol. While it has extravagantly acclaimed her great, it has consistently filled the playhouses of the West and made her rich. She won the gratitude of Western audiences by reproducing for them the leading dramatic successes of the East while still in their pristine freshness, and she endeared herself by marrying, when scarce graduated from short skirts and five-finger piano exercises, their beloved Lewis Morrison, to whom "Faust" is as inseparable as "Monte Cristo" is to James O'Neil.

But while San Franciscans talked proudly of "our Florence Roberts," they forgot that the actress was born in New York. She came of a seafaring family. Two of her uncles, Martin and Stephen Roberts, built the first racing sculls ever used in this country. She and her cousin, that admirable character actor, Theodore Roberts, made the transcontinental journey when they were both infants, and thereafter San Francisco was their home.

Miss Roberts made her début in a melodrama with Maurice Barrymore, and, inauspiciously, she "stuck in her line," a very insignificant line, of monosyllables. Mr. Barrymore spoke her line, changing it from the first to the third person, while the débutante retired to the wings to weep out her sorrows against a painted tree. The next evening he met her in the corridor. "Well," he said, "shall the line be yours or mine to-night?" "Mine," she answered with a little sob of humiliation, but a defiant stamp of her foot. And the line came ringing and with an excess of emphasis. From that time Miss Roberts has always been letter perfect.

Her "chance" came early in the second year. It coincided with the sudden illness of Kate Forsythe, the leading woman. Alf Hayman, frantic at the thought of having to close the house, asked the girl if she could play the part. To his surprise she answered with calm confidence, "I can." He gave her the opportunity, although with many misgivings, but at the end of the performance he came behind to thank her for having saved the production and asked her to play the part for the season.

Eros put obstacles in the way of ambition, and a subsequent season found Miss Roberts very contentedly playing one of the girls with her husband in "Faust," while his daughter



Photo Kirkland, Denver

FLORENCE ROBERTS

played Marguerite. But ambition had not died, although it slumbered. For the sake of her much-needed dramatic experience, she joined the Julia Marlowe company, playing small parts in Shakespearian repertoire. In "Held by the Enemy" she played the leading woman's rôle with William Gillette. She afterwards rejoined Mr. Morrison's company as his leading woman, his daughter having married and retired. She played Marguerite to his Faust, Portia to his Shylock, and ran the whole Shakespearian gamut.

"My husband was an excellent Shakespearian actor, but people everywhere insisted upon seeing him as that devil. He could never live down his Mephistopheles," said Miss Roberts to a representative of the THEATRE MAGAZINE. "I cannot overestimate the part my husband has played in my success. He belongs to the old school of actors and he gave me a thorough training in the fine old methods. I have grafted upon them the improvements of the new school, which is in itself excellent, but must have the old for a foundation. Five years ago Mr. Morrison became ill and I took out a company myself. I managed it and backed it, and have continued as my own manager and angel since. I chose my plays and mounted them, selected the cast and rehearsed the company. I gave San Francisco the New York successes almost as soon as they became such. 'Zaza' I played at the Baldwin Theatre for three months, a very long run for a city of that size. I gave them 'Giaconda' three weeks after Duse had made her débüt in it in New York. They liked me in the West and I liked them. I succeeded. I made money. Those are the reasons I remained in what in the East you contemptuously call 'the woods.' I object strenuously to that slur. It reminds me of what a Topeka paper said: 'If they have anything else as good as Miss Roberts bottled up out there in the woods we wish they would send us the corkscrew.' It wasn't subtle, but it was kind."

Miss Roberts in her dressing room looks ten years younger than on the stage, even when playing the rôle of the college girl, Pauline Darcy, in "The Strength of the Weak." Moreover, she is incalculably prettier, which moves us to suspect that Miss Roberts is not a genius at "make-up."

She is singularly like Mrs. Fiske, except that in coloring she is less vivid. Her eyes are gray and indicate the gift of intellect rather than of temperament. Her manner is simple, yet always that of one who faces the actualities rather than the coquettices of life. She is *petite*. She has the quiet air of one with reserve power and who, aware of that power, is always much in earnest.

She was earnest in her view of the play, "The Strength of the Weak," which was the vehicle of her introduction to New York.

"I am glad the critics liked my work," she said, "but I wish they had liked the play better. My own opinion is that it is a splendid play. I believe as a critic who came in for a dressing-room chat said: 'If Sardou or Pinero had written it, if any great name had been attached to it as author, the town would be enraptured with it.' It was brought me three and a half years ago while I was playing in Portland. The author was Dr. Alice M. Smith, a successful woman physician, who had herself been a college girl, I think, in Chicago. It was singular that it was written before any of the college plays now on the boards had been heard of. I liked the idea of the play and I knew the novelty of the college types would appeal. But in the form in which it came to me it was like a Chinese play. It would have run a week from first act to last. I called in the aid of Miss Charlotte Thompson, a friend and protégée of mine. I had found her teaching in San Francisco, and persuaded her to drop it and develop her talent for creative writing. She has written five plays that I have produced. Three of them were great successes. She has done a great deal of play-patching for New York managers, but she had not reached the point where she might see her name on the bills. Miss Thompson condensed and colloquialized the play for me. I protest against its being called 'nasty.' Repellent it may be, though strong, but not nasty. And, at any



Kirkland, Denver

FLORENCE ROBERTS IN WALKING COSTUME

rate, Pauline Darcy is so much better than the other women I have been playing for years."

Miss Roberts laughed as she checked off with her slender fingers the hectic heroines of her five years' repertoire—Camille, Zaza, Iris, Sapho and the rest.

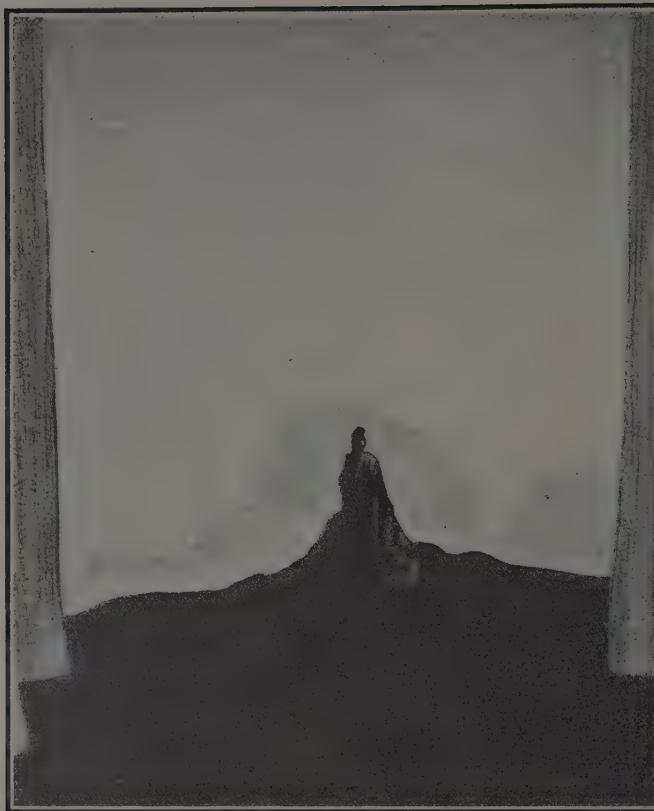
Laughingly she told of her manicure's comment: "It's a great play, Miss Roberts, but it won't go."

"Why not?"

"Because it's too hard on the men. A play that roasts the men never goes. They won't go themselves and they won't buy tickets for their womenfolk."

"My husband was here the opening night. He was pleased," said the star. "He is at home now." Home, since the disaster at San Francisco, is the country seat at Tarrytown-on-the-Hudson, which they call Morrison Manor.

"Greatness does not consist in playing one part or one similar set of parts well," she said, "but in playing many differently exacting parts well. Greatness is versatility."



DESIGN FOR A SCENE IN A PLAY BY SHAKESPEARE



DESIGN FOR A SCENE FOR "ELECTRA"

Art in the Theatre of the Future

There has already appeared in this magazine (June, 1905) some account of Edward Gordon Craig, the talented son of Ellen Terry, and his original and novel ideas for more artistic scenery and a wholly different method of stage lighting. In the following article, which is an extract from Mr. Craig's own work, "The Art of the Theatre," published by T. N. Foulis, of Edinburgh, the clever young stage manager's interesting theories are explained more fully, and he accompanies them with several striking illustrations of his own designing.

THE first sign we have of the art of the theatre is in the religious rites. All the arts which I wish to see back again in the theatre were brought together and focussed in the religious rites.

Then the poet, being by far the most intellectual of the people engaged in these rites, and the spoken word being as powerful, the spoken word and the poet gradually usurped all else. If any one has studied the nature of the theatre, he sees that it must have been quite different from what it pretends to be to-day.

The theatre was for the people, and always should be for the people. The poets would make the theatre for a select community of dilettanti. They would put difficult psychological thoughts before the public expressed in difficult words, and would make for this public something which is impossible for them to understand, and unnecessary for them to know; whereas the theatre must show them sights, show them life, show them beauty and not speak in difficult sentences. And the reason why the theatre is being kept back to-day is because the poet is pulling one way, saying they should only be given words, using the theatre and all its crafts as a medium for those words; and the people are pulling the other way, saying they desire to see the sights,

realistically or poetically shown, not turned into literature. So far most of the brainy people are on the side of the poets; they have got the upper hand. Still the plays in the theatres are, artistically, failures; the theatre itself is a failure artistically and commercially, and the secret of this failure is the battle between the poet and the people.

In order to get out of this fearful muddle and general misunderstanding, one has to look at the theatre as it is to-day, and then see what can be practically made out of this theatre which we have in our hands.

Only the men of the theatre can undertake this task. They will found the theatre of the very far future, not first by upsetting our old theatre, but by putting it as straight as is possible. All the people concerned to-day in the work of the theatre must

train themselves patiently and continuously, remaining under the yoke until they have become better workers. Only those who have both the courage and capability to strike away from all this can take flight and show in flashes what the theatre is to be in the future.

Should one of these strike away with such excellent success that the others take fire from him and follow him where he leads, such an event would



FROM A PHOTOGRAPH OF THE FIRST SCENE IN "BETHLEHEM"

A religious play produced by Mr. Craig in London in 1902. Given here as an example of a stage illuminated by means other than footlights

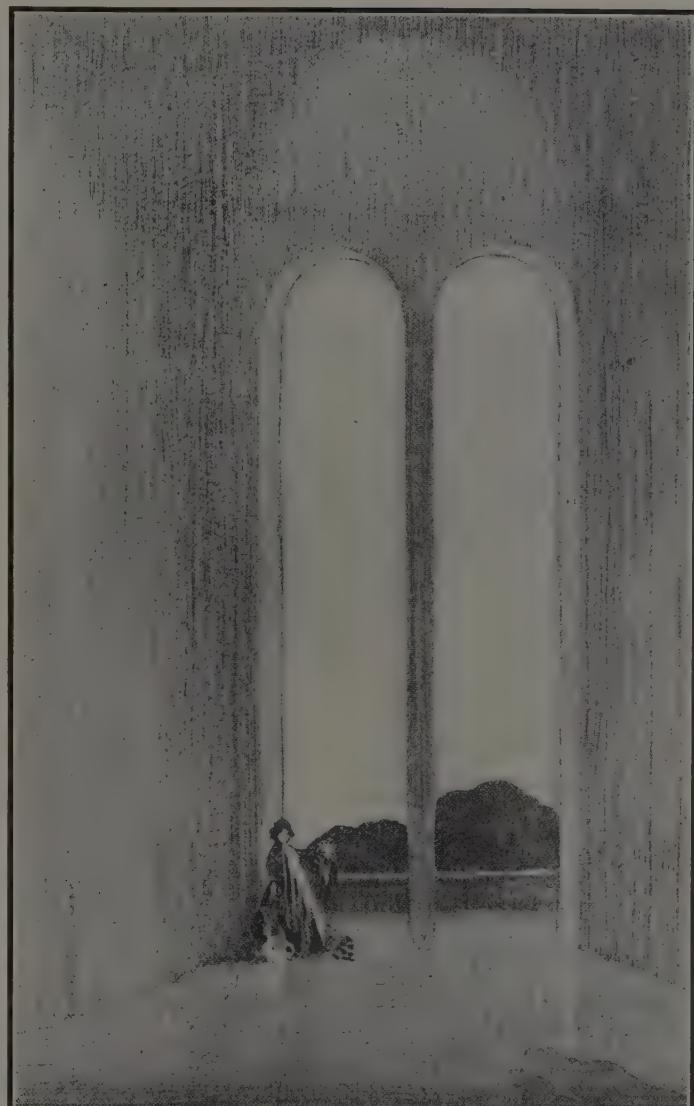
bring about some very extraordinary results. At present there is too much careless work in every department of the theatre, and even should one man fight free from the old theatre, he cannot alone create a renaissance. Such an event develops only after many years of combined efforts. A Wagner, with a great idea, does not *make* the renaissance, he only points a way.

The theatre has been, and should be, a medium for artists—for one class of artists only, those of the theatre. By the means of this medium such men should be able to show us life in all its beautiful forms. The theatre should not be a place in which to exhibit scenery, in which to read poems or preach sermons; it should be a place in which the entire beauty of life can be unfolded, and not only the external beauty of the world, but the inner beauty and meaning of life. It should not only be a place to show facts in a material way, but *the* place to show the whole world of fancy, and in a spiritual way. It seems inconceivable how the theatre has degenerated from this, its original intention. It should bring us inspiration and refreshment, in the same manner as a great book of poems brings us inspiration and refreshment, and remember that this theatre must make its appeal through our eyes.

For what reason did the Catholic Church raise great cathedrals, fill them with wonderful pictures, golden images, strange lights, but to appeal to the eyes of the people? In order to reach the people the Catholic Church uses certain sounds, certain lights, as the symbols of certain things. The prayers themselves are but imperfectly heard, but they perfectly represent prayer.

The Catholic Church sets out to express mystery, and it achieves this in a very beautiful way; that it fails to express more is only because it limits itself as to what it shall express. On the other hand, the theatre, setting out to express everything from the grave to the gay, expresses nothing, and now has not even one touch of mystery left. It therefore fails entirely.

What would the theatre of the future be? We cannot go far wrong in saying that it will be something quite different from the theatre of to-day. Even the form of the building will probably be entirely changed; in fact, dare we not say that the modern theatre, in comparison with the theatre of the future, is as the mud-hut of the savage in comparison with the Parthenon? What the theatre of the immediate to-morrow may be, that, too, is a different thing from the theatre of the future.

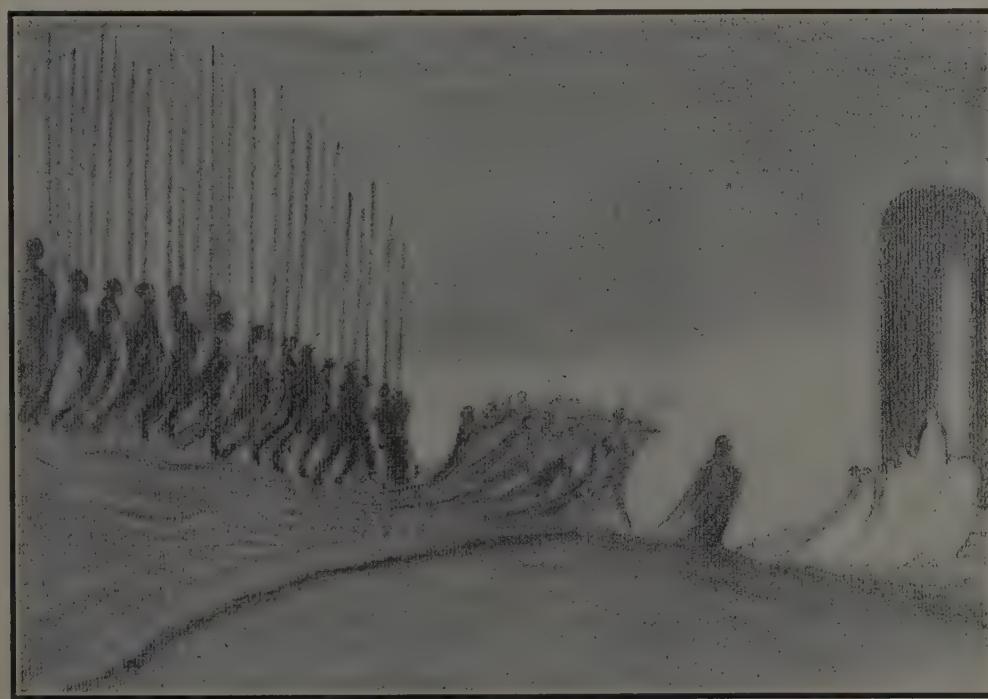


DESIGN FOR A SCENE IN A PLAY BY SHAKESPEARE

I see a great building to seat many thousands of people. At one end rises a platform of heroic size on which figures of a heroic mould shall move. Scenes shall be such as the world shows us, not as our own particular little street shows us. The movements on these scenes shall be noble and great: all shall be illumined by a light such as the spheres give us, not such as the footlights give us, but such as we dream of. Each thing done on the stage in this new world shall be significant, intentional; nothing shall be the result of chance, neither shall people have cause to exclaim, "How clever!" but only, "How beautiful!"

And if the words of poetry are not to be continually heard there, the spirit of poetry will be before us, and what is that but going back again five thousand years? In that there will be nothing new, but the old once more resumed.

In the old days there were two main divisions of architecture, the tomb and the temple—the one to contain life, the other to contain death. The theatre of the Future



A STUDY FOR A STAGE MOVEMENT

shall be the Temple of Life—the Temple of Beauty; and it shall be for the people.

Is any one so foolish as to think I mean the theatre to be the place for the exhibition of real things? Surely no one confounds the realistic with life. Life is what I would bring into the theatre, not by means of live things, but by means of things that do not possess life until the artist has touched them, and thereby brought them to life.

Does any one think scenery is interesting to me, or that costumes amuse me, or that I consider the wigmaker more important than the actor, or vice versa? None of these things interest me in themselves, but only as material for me to invest with life by means of the art which may be in me. Air balloons are but trifling things; still such trifles can be manipulated in the theatre so that they shall bring perfection. Wood, yards of silk, a bell, canvas, paints and all the things used in the theatre—these, too, are but external trifles. They are so much litter until the brain begins to move them. Yet can all these things pulsate with life—even as dead words are made to live in the mouth of the poet? Does any one think that I hold the scene, costumes, lights or programme actors of more importance than the play? The play is the idea, the rest only parts of the idea. The play is what the poet presents to the theatre to-day—the play (the idea), that is what we of the theatre will invent to-morrow. Is it possible, then, that we should think less of the play than of its parts? That we shall invent it to-morrow will be nothing new; it is what the men of the theatre began thousands of years ago. We shall not be repeating—we shall only resume.

Some people go to the theatre now-a-days expecting to be bored. This is natural, for they have been taught to look for tiresome things. When you tell me you have been satisfied at a modern theatre, you prove that it is not only the art which has degenerated, but that a proportion of the audience has degenerated also. But do not let this depress you. I once knew a man whose life was so occupied, he never heard music other than that of the street organ. It was to him the ideal of what music should be. Still, as you know, there is better music in the world—in fact, barrel-organ music is very bad music; and if you were for once to see an actual piece of theatrical art, you would never again tolerate what is to-day being thrust upon you in place of theatrical art. The reason why you are not given a work of art on the stage is not because the public does not want it, not because there are not excellent craftsmen in the theatre who could prepare it for you, but because the theatre lacks the artist—the artist of the theatre, mind you, not the painter, poet, musician. The many excellent craftsmen whom I have mentioned are all of them more or less helpless to change the situation. They are forced to supply what the managers of the theatre demand, but

they do so most unwillingly. The advent of the artist in the theatre world will change all this. He will slowly but surely gather around him these better craftsmen of whom I speak, and together they will give new life to the art of the theatre. The modern theatre is full of untrained and untalented craftsmen. But I will say one thing for them: I believe they are unconscious of their inability. It is not ignorance on their part, it is innocence. Yet if these same men once realized that they were craftsmen and would train as such—I do not speak only of the stage carpenters, electricians, wigmakers, costumers, scene painters, and actors (indeed, these are in many ways the best and most willing craftsmen), I speak chiefly of the stage director—if the stage director were to technically train himself for his task of interpreting the plays of the dramatist, in time, and by a gradual development, he would again recover the ground lost to the theatre, and finally would restore the art of the theatre to its home by means of his own creative genius.

Being a man of some intelligence and training, the stage manager has devised a special way of lighting his scenes just as he has devised a special way of painting the scene and costuming the figures. The question of footlights has puzzled all the theatre-reform gentlemen, and none have been able to find an answer, for the simple reason that there is no answer. The only thing to do is to remove all the footlights out of all the theatres as quickly as possible and say nothing about it. It is one of those queer things which nobody can explain, and at which children are always surprised.

The ordinary actor's face is either violently expressive or violently inexpressive, that it would be a blessing if the theatres were not only without footlights, but without any lights at all. An excellent theory as to the origin of footlights is advanced by M. Ludovic Celler in his "Les Décor, les costumes et la mise-en-scène au XVII. siècle." The usual way of lighting the stage was by means of large chandeliers, circular or triangular, which were suspended above the heads of the actors and the audience; and M. Celler is of the opinion that the system of footlights owes its origin to the small plain theatres which could not afford to have chandeliers, and therefore placed tallow candles on the floor in front of the stage. I believe this theory to be correct, for common sense could not have dictated such an artistic blunder.

It would be easy to say a number of hard things about the theatre and its ignorance of art. But one does not hit a thing which is down, unless, perhaps, with the hope that the shock may cause it to leap to its feet again, and our Western theatre is very much down. The East still boasts a theatre. Ours here in the West is on its last legs, but I look for a Renaissance, through the advent of a man who shall contain in him all the qualities which go to make up a master of the theatre, and through the reform of the theatre as an instrument.



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EDITH WYNNE MATTHISON AS ELECTRA

This charming English actress, who delighted American audiences in "Everyman," is seen here in her great character study, the "Electra" of Euripides, recently performed at the Court Theatre, London. There is no immediate prospect of Miss Matthison returning to the United States, although she writes: "I am looking forward eagerly to my next visit to America, but at present nothing in that direction is arranged, and I think it would be a fatal mistake to appear in anything less than the very best work—as your public generously gave me to understand, they expected it of me. Such trust in one is a great joy, and a great responsibility."



Photo by Otto Sarony Co.

CHARLES KLEIN, AUTHOR OF "THE LION AND THE MOUSE," "THE MUSIC MASTER," ETC.

Some Theories of Playmaking by a Playmaker

(CHATS WITH AUTHORS No. 5)

If you are an habitual playgoer, and live in New York, you have seen attentively turned to the stage in a mood of absolute concentration a face that is at once a challenge and a pleasurable study to the student of character. It is an exceedingly modest face, shy as that of a girl reared in the old home and the old school, and you see it, not in the neighborhood of the footlights' crescent glare, but well back in the shadows, under the balcony. It is olive tinted, smooth as a child's and framed in soft, silvered hair, but lit with large, brown eyes, alternately reflective and curiously alert. Eyes such as these hold dreams of an Ultima Thule, a world pain and a world sympathy. They are the eyes of a dreamer of dreams, of a lover of mankind, of genius, that of one whose ideals keep him constant company. If its possessor comes forth from the shadows under the balcony, you see that the face is that of a man under the medium height, of compact figure, scrupulously tailored, and with the air of one who gives careful attention to correct forms of dress, but who, having dressed, forgets all sartorial considerations. His age puzzles you. The ingenuous glance of eye and tone of voice point to thirty, the silver hair to fifty. He is a silent man, and if you brush past him in a promenade in the foyer you overhear no epigrams. He either listens to the opinions willingly, eagerly, offered by those who surround him, or insulating himself from the levity of his environment by serious thought, ponders upon some problem of the evening's drama. In the well-dressed, careless first-night throng he seems not of it, rather one remote from the surface gayeties of life, a man of the library, in whom the scholastic habit is strong, whom some inadvertence has led to the playhouse.

Seen afterwards amid the dull blue and gold of the handsome drawing-room of his home, on a quiet uptown street near Central Park, the impression of an impersonal attitude and the aroma of books is still vivid. It provoked the candid interviewer to ask of the quiet, courteous host:

"Should a playwright be a man of many activities or a scholar?"

Charles Klein, whose "The Music Master" is nearing its six hundredth performance in New York, and whose "The Lion and the Mouse," after six consecutive months in the metropolis, will be played by four companies next season, whose earnings from his plays are greater than those of any other playwright in

America, or Europe, too, for that matter, made an unexpected reply.

"He must, primarily, be a playwright. You cannot make a musician unless the primordial germ is there. A playwright, born to his craft, builds dramas instinctively, as a beaver builds dams. Not as easily, for it is the lot of man to 'toil terribly' for any attainment. But he writes plays. He does not go into Wall Street, nor manufacture automobiles, nor build bridges. He does this by instinct, plus long, laborious, but finally, always finally, triumphant toil."

"What influence, besides this primordial germ, made you a playwright?"

The eyes that had smiled assumed their habitual reflectiveness.

"The association with musicians." He was silent. In the silence Charles Klein was gathering a sheaf of memories. "My father came to London from Russia and there drew about him many eminent musicians. Father had a good social position, and one of my earliest recollections is of peeping with awe through a door partly ajar at the great folk assembled in our home. I remember that Richter, the conductor; Saint-Saëns, the composer, and Manuel Garcia were among them. Their wonderful music, their inspiring conversation and the mystic atmosphere—my father was a mystic, and I have inherited his taste for metaphysics—touched me to endeavor. Not the same endeavor as that of my brothers, for Hermann Klein became the musical critic of the London *Times*, and Max Klein was for many years leading violin in the orchestra at Covent Garden, and Manuel Klein is the musical director of the Hippodrome. My father wanted me to be a lawyer, and I did study law, but I suppose I had the artistic temperament, that thing which makes one disagreeable to himself and everyone with whom he comes in contact, and I forsook the law and went upon the stage. But playing was merely a means to an end. My chosen channel of expression was playwriting. Acting gave me a knowledge of stage technique that would have been painfully acquired in any other way. I know that there is a strong prejudice against plays written by actors, but I know of no sound reason for it. Pinero, a master of construction, was an actor. And who will ever surpass the plays of William Shakespeare, the actor?"

Had the way from that boyish past in London to the success crowned present been a hard one? The creator of "The Music Master" and "The Lion" admitted that it had, with the indif-

ference with which he would have observed that the sun was shining.

"Every way of achievement is hard," he said. "That is almost axiomatic. I have suffered from injustices, but I would rather not speak of them, for that would bring in personalities, and it is always more profitable to consider a principle than a personality. I have written thirty plays, twenty-two have been produced and eight or ten of them have been successful. It takes as long and is as hard to write a bad play as a good one. One play I worked on for two years, and it ran for one consecutive week."

A gleam of humor crossed the playwright's grave face.

"I have never been sure whether I should blame my collaborator, the star or the theatre for that failure. There are the fret and friction of having to write plays to fit all the personal peculiarities of respective stars, which puts the shackles upon a dramatist. He is never a free man until he can write a play without regard to any star. Then, and only then, can he develop an idea logically and give characters their proper perspectives. That opportunity only came to me last year when I wrote 'The Lion and the Mouse.' And experts told me that the play was sure to fail because there was no star. There are always persons to say 'Don't.' And afterwards there are friends to say, 'Well, I had no idea you had it in you.' That is a reflection upon themselves, did they but know it; and they rarely do."

It was difficult, Mr. Klein said, to lay down hard and fast rules for playmaking, since an author works to a great extent without acute consciousness of what he is doing.

"The greater and better part of the work is done in our subconsciousness, by our subliminal selves, by unconscious cerebration, or call it what you will. A playwright's work resembles a housekeeper's in that it is never done. The number of hours of actual writing and revision which he does every day count for little compared with the process of unconscious cerebration that goes on, whether he is sleeping or waking, every moment until his play is finished, or, to be accurate, until it is produced. That is much the more valuable part of his labors. First, is the inception of the idea of the play. I quarreled with a friend and he threatened to strike me. I said:

"If you do, I'll have you arrested."

"He laughed at my innocence.

"'You couldn't do that, my boy,' he said. 'I've got a pull.'

"That was the birth of the idea for the play, 'The District Attorney.' That injustice could be done in the name of law had

the force of novelty to me, and I reflected upon it until the concept of 'The District Attorney' was evolved. 'The Auctioneer' (written in collaboration) was merely a set of events written around a character that already existed. David Warfield had created his Jew, and it was my task to set down some events that would

naturally grow out of such a character as his. The Music Master was a character that had been more or less in my mind ever since the days when I met the great musicians in my father's home in London. There was no musicians' union in London, and some of the artists were terribly poor. The idea of the play, unfailing optimism, was deduced from those early observations. Every character is a symbol, and the Music Master is the symbol of optimism. In a modified form I had known such tragedies as his in the homes of musicians, and I could easily conceive the greater possibilities of sorrow in the situation. After committing one's self to the idea there follow the creation of the characters that will best illustrate the idea. The law of antithesis would demand that the daughter should be in surroundings the opposite of his. And by the same law of antithesis there was need of a self-centred, narrow character, with its redeeming traits, like that of the landlady. To give the scenes in the lodging house verisimilitude it was necessary to have other lodgers. French, German and Italian musicians were

the outcome of this ne-

cessity and the original idea was thus extended. In every play there must of necessity be other characters to fill in the background of the picture, mere shadows, as it were. The play has been called disproportionate by the critics, because Von Barwig is kept constantly in the foreground. They forget that this is an obvious necessity in a star play. Write a play for a star and you must keep him in the limelight or lose your commission.

"The idea of 'The Lion and the Mouse' came to me while I was watching the proceedings of the United States Senate. I had gone to Washington in the interests of the American dramatists' copyright bill, and realized then that practically all the Senate work was done in committee, and that the committees were controlled to great extent by commercial interests and subject to outside influences. The idea of the unbridled power of an individual, a latter-day Nero, possessed me, and John Ryder gradually took form in my mind. Not that I think him a wholly bad man. He is not necessarily John D. Rockefeller or H. H. Rogers. He is a monster of greed and selfishness and vanity. One knows very well that while he yields to the girl's persuasions to help her father, he does so from no higher motive than



Otto Sarony Co.

MAY BLAYNEY

This clever English ingénue, who surprised the New York public by her sophisticated acting in the "Walls of Jericho," is no stranger to the American stage. She played two seasons in stock at the Alcazar, San Francisco, and was also at Proctor's. She began her stage career in London with Charles Wyndham, and afterwards was with Charles Hawtrey and Beerbohm Tree. She also tried musical comedy with George Edwardes, but was not successful.

that of vanity; he wants the girl to think well of him. And one knows equally well that she has not transformed his nature, only obtained a temporary concession, and that he will do as tyrannical acts again, many and more. John Ryder is a symbol of greed, oppression and an overweening vanity of power. The girl stands for purity and freedom of mind. The son is hypnotized by the father's will. I had never heard of Miss Ida Tarbell until the play was produced. And the character of John Ryder is an evolution and a composite. The newspapers were wrong in assuming that either of them had any influence upon my play."

It was not a new question to the playwright, that of his own reason for the unparalleled success of "The Lion and the Mouse." He answered it promptly and with conviction:

"It is the tremendous conflict of temperaments, the clash of souls."

That the process of the growth of a play is simple and follows natural laws is Mr. Klein's deduction.

"First comes the central idea of the play," he said. "Then by natural process the evolution of the characters needed for an exposition of the idea. Then the sequence of events growing out of the conflict of the characters, and last the unfolding of the story consequent upon the conflict of temperaments. That is the natural order of evolution, and that is one reason why melodramas are unnatural. The order of development of a melodrama is to write the big act first and make everything else subservient. Mechanics receive the first consideration and the characters are mere puppets bobbing about at the will of the monarch Mechanics.

"We are passing from one epoch of playmaking to another. This is a transition stage of the drama. We have gone as far as we can in splendor of stage settings and marvels of mechanics. The pendulum, albeit reluctantly, is setting back toward simplicity, as measured by present standards. And we are approaching the time when the star system will be less marked and the idea of the play will be dominant.

"The great play of the future, the long-looked-for great American play, will not be restricted to America. It may deal with phases of American life, but it will be greater than that, an universal play. 'Ham-

let,' a play whose scenes are in Denmark, and written by an Englishman, is a world play. The play toward which we are looking will be great because of the tremendous clash of temperaments and interests.

"And the great world play will not have any taint of the nature philosophy; I mean the philosophy which Ibsen, and, in a lesser degree, Bernard Shaw teaches. Nietzsche was the first of its teachers, and even Richard Wagner was inoculated by it for a time, as Richard Strauss is now. It is a pessimistic philosophy, a philosophy of hate or indifference, a destructive philosophy that argues, 'There is little of life. Let us crowd into it all we can as though we were living just for a day.' Those teachings have borne sad fruit. Materialism is the keynote of the day, a falsetto, but through it can be heard the grand note of idealism, for extremes always meet. While much regard is paid to externals the revulsion has set in and there is an inward craving for abstract thought, apart from the senses. That note of thought for others, of craving after the things of the spirit, will be sounded in the plays of the future. There will always be all sorts of plays and all sorts of playwrights, but the truly successful writers for the stage will be men who sound the note of advance."

"Should a play have a mission?"

"It should have an ethical purpose, not thrust sermon-like upon the audience, but there, if they will look for it."

"Do your characters seem real to you? Do you like and dislike them as though they were persons, or are they mere abstractions to you?"

The playwright shook his head with the indifferent aloofness of the skilled craftsman.

"Mere mental abstractions," he answered. "I sometimes come to like them through the persons who represent them. Von Barwig I always liked because he seems a part of my boyhood."

Wherever two or three who are interested in the stage are gathered together there is the province of dramatic criticism discussed. The playwright and the interviewer followed the precedent.

"I have learned a great deal from criticism," said Mr.



White

ANNIE IRISH

This popular English actress, who for the past fifteen years has been prominently identified with the most important productions of the American stage, has retired into private life, and announces that she will not again be seen in public. She came to America with the Kendals, and stayed here, playing leading roles in a number of American pieces, her greatest success being the part of Marian in "Tess of the D'Urbervilles." She was successful also in "The Climbers," "Ben Hur," and other plays



From *The Tatler*

THE OLDEST THEATRE IN LONDON—SADLER'S WELLS AS IT IS AND AS IT WAS IN 1847

Sadler's Wells is the oldest of all the outlying theatres in London. It gets its name from the fact that in 1684 a well (which had belonged to the priory of Clerkenwell) was discovered in the grounds of Mr. Sadler, surveyor of highways. The place was soon crowded with hypochondriacs who drank the waters (once supposed to be miraculous) until Sadler enclosed them and had a singer to twang a dulcimer in the evenings. Then Sadler, in conjunction with a dancing master, built a wooden booth on the spot and it became a sort of music hall. In 1765 a builder named Roseman erected the present structure, which has undergone certain modifications

Klein, "and I have also been helped by it. The trouble, however, with most criticism is that as it exists in this country to-day it has no standards. The standard should be truth. By a play's truth, its fidelity to life, plus, of course, technique, it should stand or fall. With that cornerstone criticism could hardly erect a false superstructure. But the audience is the final critic, and it prefers to be its own critic, as was shown with 'The Lion and the Mouse.'"

More queries about methods of work and the interviewer is rewarded by being led upstairs to the room where the plays are

craft, and we reach the study. It is a small room, scarcely larger than the hall bedrooms that housed the playwright in his early and embryonic days. A large roller-top desk stands close beside the window. Scattered upon it are sheets of manuscript, neatly written in a scholarly hand. The playwright said:

"I work here three hours every morning, writing and revising."

He lifted a large book from the desk and pointed to lines heavily underscored. "The play I am writing now has a phase of socialism for its theme. It will be produced in October. It has in it



Photo Marceau Charles J. Ross as Julian Endicott, Adele Ritchie as Violet Dare and Frederic Bond as James Ellingham giving the imitation of a trio in a crowded street car, incidental to the singing of "Just Kids"

SCENE IN "THE SOCIAL WHIRL" AT THE CASINO THEATRE, NEW YORK

written. On the second flight we stop for a glimpse and an introduction to a pretty, fair-haired woman—wife of the dramatist—who offers us tea. But we resist Mrs. Klein's allurements and climb another flight, passing the green-walled den, where a pair of boxing gloves, hanging on a green wall beside a small poster of "The Lion and the Mouse," proclaim that this room belongs to Mr. Klein's son, and that the son is proud of his sire's pen-

the clash of two diametrically opposed temperaments. It is a play with two rights and two wrongs allied against each other.

"I am trying to make it an atmospheric play. There is a great deal of foolish talk about atmosphere just now, but atmosphere does not consist in color of the scenery, nor blizzards. Atmosphere is Truth—fidelity to character and environment."

ADA PATTERSON.

Scenes and Characters in "The Social Whirl" at the Casino



Byron

The Manicure ballet in full swing



Photos Marceau

Maude Raymond, who plays a colored manicure attendant with unctuous gusto



Ada Lewis, the original "tough" girl with Harrigan, and who has made another hit as the soubrette from the Idaho Circuit



Claire Gordon, who looks like Edna May and plays one of the Society leaders



Jacob Enderman Ada Lewis
Act II. "I love you with a passion unfit for publication"



Frederic Bond Mabel Fenton
Act II. "Appearances are deceitful, my dear"



Blanche Deyo Frederic Bond
Act II. An interview over a cold bottle



Byron, N. Y.

JUNIOR MINSTREL SHOW, BARNARD COLLEGE, DECEMBER, 1905

When the College Girl Takes to the Stage

FEW persons outside the college world realize how important a hold theatricals have on the daily life of the college woman. University men have their athletics, football, baseball, or rowing, but the college girl's one interest outside her studies lies in the college dramatics. As a rule, this interest in theatricals is encouraged by the faculty, for the productions of plays give the girl's not only an excellent training in elocution and familiarity with the wealth of dramatic literature handed down by the ages, but also teaches them executive ability. As in football, certain limitations are placed on the performers, so that the entertainments can in no way interfere with the regular college work. And on these mimic stages, where commercialism in no way affects the choice of plays, where culture and scholarship are expended on their selection and presentation, some notable revivals and excellent performances have been given.

The managerial methods of these amateur producers are interesting and mysterious to the outsider. The plays are given by classes, dormitories, societies or clubs. At Vassar, there is the Philaletheian Society, to which all members of the college are eligible and which gives four plays a year. Wellesley has her Barn Swallows (named from the use of a hall which was formerly a barn), which gives a play every two weeks, and the Shakespearian Society, which gives small entertainments throughout the year with a very elaborate and creditable performance each spring. At Radcliffe, the Idler Club gives a play about every two weeks; the Emmanuel Club presents one or two original

plays a year. In Barnard, Mount Holyoke and Bryn Mawr, classes entertain each other by class plays. Smith College makes much of its Senior dramatics, though the different dormitories and societies give frequent performances.

For the less elaborate house or club plays, little time or preparation is necessary. Monday morning some restless spirit will propose a play and on Wednesday evening the play will be given. Hurried rehearsals have been snatched between recitations and marvelous costumes concocted by the energetic committee. For the more important productions much time, thought and energy is expended. Taking the Senior play at Smith as an example, one can see the working of the system. A committee of Juniors is chosen the spring before the performance is to be given. Their summer vacation is spent in reading possible plays. They decide on a limited number, on which in the fall a vote is taken. The capabilities of their classmates form an important item in selection. The play chosen is then announced to the class at large. A second committee is selected consisting of Seniors and faculty. Before this committee candidates for the different rôles must perform certain portions of the part for which they are trying. From three to five girls are selected for each part.

Alfred Young, connected with the American Academy of Dramatic Arts, and who later is to train the cast, comes from New York and determines which of the contestants shall be given the much-coveted part. Much tact is required and changes are sometimes made when a girl fails to work up well or to make good her opportunities.



SCENE IN A PLAY GIVEN BY ONE OF THE COLLEGE HOUSES
(Smith College)



TOUCHSTONE AND AUDREY, SENIOR DRAMATICS
(Smith College, 1904)

and make-up. The chief characters usually furnish their own costumes, which are often very handsome; the others come from the property box, handed down from year to year, or are made by the girls, great care being given to the color scheme and to historical accuracy.

In the society and smaller plays at Smith and elsewhere great ingenuity is shown in staging and costuming. Limitations result in wonderful resources. Girls' rooms are searched and despoiled for daggers, Oriental hangings and portières. Thus an interior of a Chinese palace is effected by an expenditure of about two dollars. Once, when an outdoor scene was to be staged at Radcliffe, no woodland scenery was to be had; the committee be-took themselves in an express wagon to a neighboring wood, where they chopped down young evergreens and in triumph bore them back to their footlights. Radcliffe has a good stage in Fay House; Barnard also has a small but attractive theatre in one of the college buildings. Several of the colleges, notably Wellesley, Mount Holyoke, Randolph-Macon and Elmira, make a feature of

From the moment the parts are cast, rehearsals go on till spring, during three months of which time they are carefully coached. This training and study make each part as important to its performer as the lead and results in an all-star cast. Other committees from the class are chosen to design the costumes, to arrange rehearsals, to manage stage business, and so forth. The Senior play is given in the Northampton Academy of Music, which has every advantage in the way of scenery

their outdoor performances. Beautiful college grounds form realistic woodland sets and add a unique charm. In the choice of plays, a girl usually selects something serious. Perhaps this comes partly from the feminine character, which prefers admiration in a fine rôle to commendation in an absurd one. While girls do not, as a class, care to make themselves ridiculous, there are always some "goats" in the class, who rejoice in such parts as Audrey, Touchstone or Dogberry.

Another element that comes into the choosing of a play is the restrictions as to costume. Most colleges limit the public performances to such plays as do not require modern costumes among the girls performing male rôles. This and the natural bent of the college mind turn the preference almost invariably to Shakespeare. Every actable play of this popular Elizabethan has been essayed, "As You Like It," "Twelfth Night," "Midsummer Night's Dream," and "Much Ado About Nothing" being the favorites. Smith College has given excellent performances of these plays, as well as of "The Winter's Tale," "Romeo and Juliet," "Love's Labour's Lost," "Taming of the Shrew," and this year the Seniors attempted "Hamlet." Vassar has recently given "Twelfth Night" and "Midsummer Night's Dream," Wellesley "Romeo and Juliet" and "Much Ado About Nothing," while Randolph-Macon gave "Hamlet" with great success. Sheridan is another favorite with the college girls, "The Rivals," "School for Scandal" and "She Stoops to Conquer" being on every list. Original dramatizations are frequent; lately "Our



FLORIZEL AND PERDITA, "WINTER'S TALE"
(Smith College)



Byron, N. Y.

CHILDREN'S CHORUS, JUNIOR SHOW, BARNARD COLLEGE, 1905



FLORA JULIET BOWLEY
A Smith girl now playing the Senator's daughter in
"The Lion and the Mouse"



HELEN HALE
A Wellesley girl who has been seen in "Peggy from Paris" and "Woodland"



EDA BRUNA
A Smith girl now playing leading parts with Guy
Standing in stock in Washington

Mutual Friend," "The Cricket on the Hearth," "Pride and Prejudice," "House Boat on the Styx" and "Mrs. Wiggs of the Cabbage Patch" have been given. Among the modern plays, "Treblewney of the Wells" leads in number and success of presentation. "The Royal Family," "The Little Minister," "Lady Ursula" and "Quality Street" have also enjoyed popularity.

Departures from the well-beaten track are not infrequent, and such worthy examples of modern drama as Stephen Phillips's "Herod," given at Elmira; an original adaptation of "Aucassin and Nicolette" and Thackeray's "The Rose and the Ring" at Radcliffe, and Yeats's "Land of Heart's Desire" and "The Hour Glass," and Ibsen's "The Lady from the Sea" at Smith, have incited interest and discussion outside the narrow college world. The distinctive feature of Mount Holyoke is the annual May Day fête given on Prospect Hill, which usually includes an Old English Morality or Mystery play. "Noah's Flood," "The Arraignment of Paris" and "Wyt and Science" were especially effective with an Elizabethan-costumed audience to divide the interest with the actor folk. A rather notable event at Holyoke also was Beaumont and Fletcher's "Pilgrim," given by the Seniors 1903, being its first presentation at any college. Radcliffe has given a Christmas Miracle and an old mumming play, "The Peace Egg." Wells College last year presented an original Masque, "Homage to Nature," in which the Nymph of Castalia, Aurora and Diana, with nymphs and dryads, dispute as to which has the best right to lead students to Nature. The only objection was that, as no visitors were admitted, and all the students took part, there was no one to see what an effective sight it really was.

In co-educational colleges, though the girls have clubs of their own, they usually join with the men in public productions. In California, at the University of California, the men and women gave the "Birds" of Aristophanes in the original Greek, which play dedi-

cated the theatre presented to the University by Mr. Hearst. At Leland Stanford, the students and faculty gave "Antigone" in the original, and the English Club has given significant productions of "The Knight of the Burning Pestle" and "Every Man in His Humor." The Co-Eds of the University of Indiana have the Strut and Fret Club; at Wisconsin they are the Red Dominoes, and at Brown the Kormeans, a dramatic body, usually has some interesting drama in rehearsal.

French and German clubs of the several colleges have given Molière, Scribe, Dumas and Schiller. Vassar has given Aristophanes's "Birds" in the original, and last year Barnard, with Columbia students, gave "Le Médecin Malgré Lui." The Freshman Class at Smith presented Horace's "Carmen Sæculare" as it was supposed to have been given in the reign and at the request of Augustus Cæsar, on the third of June, 17 B. C.

Light operas and musical plays, full of local color, form another popular variety of entertainment. Mount Holyoke, under the direction of the Choral Club, gives one or more operettas a year. "The Mikado" and "Patience" are old favorites, but the greater number of the college operas are original. At Radcliffe an original operetta is given annually, among the most successful having been "The Orientals," "The Princess Perfection," "Copper Complication" and the "Court of Hearts." The last two are by Miss Daniel and Miss Hooper, and have been produced

in many cities over the United States, having been found particularly suitable for amateur production. "Princess of Ming," given this year at Smith, was written by two of the students and proved a very musical and lively entertainment. Short original compositions, one or two-act plays, adaptations and operettas, are being continually produced in different colleges. The jokes, hits and topical songs abound in a quantity and diversity sufficient to cause a professional manager to wring his hands in envy.

Most girls are born actresses. Certain it is that from their baby-



ELIZABETH VALENTINE
(Cornell)



"MIDSUMMER NIGHT'S DREAM"—CLASS PLAY, RANDOLPH-MACON

hood days, girls love to dress up in long dresses and play the grown lady. College training adds discrimination to their tastes, and among an assemblage of twelve hundred girls it is not strange that many do well, while there are some with very positive talent, if not genius. The college audience, while critical, is always sympathetic. When young gallants make love to pretty ladies, this audience will laugh frankly at the love-making and titter gleefully at dignity downed. Many a fair actress has begun—and ended—her career on these quickly constructed stages. Some of the more successful young stars have found their way to the professional stage. Josephine Sherwood, now in repertory work, was one of the Radcliffe girls who both wrote and took part in plays while in college. Elizabeth Valentine (Cornell 1902) was active in dramatics at Ithaca, and has since given a very creditable performance of *Beauté* in one of the "Everyman" companies. Eda Bruna (Smith 1902) was seen last year as the Maid, as Dolly and as Gloria in Daly's companies of "You Never Can Tell." She began this season as Gudrun in "The Prodigal Son," later appearing in Arnold Daly's company, doing excellent work in several rôles, and making a special hit as Prossy, the typewriter, in "Candida."



Copyright, Ellis & Wallery
DOROTHY GRIMSTON
Youngest daughter of Mr. and Mrs. Kendal, and seen in America recently with Olga Nethersole

guardians who would keep their young moths from singeing their wings at the too alluring footlights.

VIRGINIA FRAME.

Flora Juliet Bowley, not yet two years out of Smith, has had exceptional success. Last year as Drusilla, in "The Fortunes of the King," and later Hackett's leading lady, she went back to her college town, where she gave "A Bachelor's Romance," starring in her own company. Since then she has played leading rôles with William Courtleigh, and now is appearing in Chicago as Kate Jordan in the second company of "The Lion and the Mouse." Miss Bowley has beauty and a charm of personality which should go far to help insure a bright future.

"Do you like to have college girls in your companies?" a theatre manager was asked. "I have had many," he answered, "and I have found them intelligent in grasping a part, quick at study, and, above all, they dress stylishly and are well bred, and good breeding tells on the stage as everywhere else."

This trend towards professional acting has led some parents to question the emphasis laid on dramatics at Smith and other leading colleges; but as talent, like measles, will out, and actresses sometimes happen in the best regulated families, the proportion is as yet too small to really alarm these



Otto Sarony Co.

MAUDE ADAMS AS PETER PAN

Oh, Do You Believe in Fairies?

Oh, do you believe in fairies?
Dear child with eyes of blue,
And the wonderful Never Never Land.
Oh, doesn't it call to you?

The children play in that beautiful land
And wonderful things they do—
The Pirate band they slay outright,
Oh, doesn't it call to you?

The boys they never grow up, you know,
But they play the long years through,
And things turn out as they should, my dear,
Oh, doesn't it call to you?

One dear little girl with eyes of brown
Is the mother of all so true,
They build a home and keep "real house,"
Oh, doesn't it call to you?

Peter Pan is a rare brave boy,
The "wonderful" that grew,
He wants you all to be the same,
My child, he is calling to you!

He is calling with plaintive and elfish voice
To all, and not a few,
"Oh, come and believe in Fairies,"
Big children, he's calling you!

For if you believe in Fairies
They'll live,—yes, it's really true,
Making your life one long, sweet song,
So come and believe,—Oh, do!

GEORGIANNA PITCHER.



Ellen Terry (Circa, 1865)

Pictures from *The Sketch*, London

Majesty's Theatre, London, on the evening of April 27 last, and the affair, as well as the auspicious anniversary it marked, was the talk of the hour, not only in England, but all over the world; wherever, in fact, the fame of this popular and gifted English comedienne has penetrated.

In honor of this occasion, a special performance of Shakespeare's comedy, "The Merry Wives of Windsor," was given, Beerbohm Tree as usual playing the part of Falstaff. The distinguished actor-

manager also had charge of the elaborate arrangements that followed the end of the play.

The large auditorium was packed with sight-seers, many people having come specially from the provinces to witness the presentation ceremonies. People began to arrive in front of the theatre as early as eight

o'clock in the morning, long before the box office was open, and the line grew longer and longer until the doors were opened in the evening. Many women, bent upon obtaining seats in pit or gallery, brought lunch baskets, stools and books, to while away the time.

At the close of the performance Miss Terry was escorted to the centre of the stage by Mr. Tree, who was still in his make-up as Falstaff. The actress received a tremendous ovation which continued for fully three minutes. Mr. Tree then recited to Miss Terry an ode of congratulation on her attainment of her fiftieth anniversary upon the

Ellen Terry's Golden Jubilee

FIFTY years on the stage and still a warm metropolitan favorite! What player of the past could surpass such a record as that? Ellen Terry's golden jubilee as an actress was celebrated at His

stage. At the end of this recitation, a dove, fluttering down from the flies, presented a dainty fairy with a scroll, which scroll the fairy in turn presented to Miss Terry. The actress then read aloud the rhymed response contained in this paper, and warmly shook hands with Beerbohm Tree, exclaiming that she was too overpowered adequately to express her gratitude in words.

A committee of the Playgoers' Club then presented the club's gift, a silver jewel basket, decorated in relief with pictures of the Olympian games, and the Athenian places of public entertainment. It is inscribed with Miss Terry's monogram and the crest of the Playgoers' Club. Miss

Terry's response among other things contained this: "I know it had been your intention to honor Sir Henry Irving and myself this year of our common jubilee. That intention has been frustrated and I am here alone to receive your gift, but I know, and it greatly enhances the value of the gift, that your love and admiration for him is enshrined along with your tribute to me in this casket."

Throughout the day Miss Terry received hundreds of congratulations from all over the world. Ellen Terry was born on February 27, 1848. She made her first appearance on the stage at the Princess Theatre under Mrs. Charles Kean. Her first appearance with the late Sir Henry Irving was in "The Taming of the Shrew." On December 30, 1878, she made her first appearance at the Lyceum and remained with Henry Irving until recently, when the world was surprised to hear they had parted.



Helen in "The Hunchback" (1866)



Ophelia in "Hamlet"



My heart leaps up with joy & wonderment when I realize that the Public has been my loyal friend since I first went on the stage fifty years ago! My gratitude is beyond expression:
Ellen Terry

Fac-simile of Ellen Terry's letter of thanks



Volumnia in "Coriolanus"



Imogen in "Cymbeline"



Nance in "Nance Oldfield"

Queen Katherine in "Henry VIII"



Fred. H. Smith, 3rd Mr. Matthewson (Capt. Thorne) Stephen Johnson (the Sergeant) Louise Ring (Edith Varney) Sidney Babson (Gen'l Randolph)

Mr. Arrelsford—"Ah! Thank God, there's a witness! He was sent away on a false order, Sir"

GEO. McCAMPBELL (Mr. Arrelsford)

The Mummers of Orange, N. J., Produce "Secret Service"

THE production of William Gillette's drama, "Secret Service," by The Mummers at the Music Hall, Orange, N. J., on the nights of April 25 and 26, proved a brilliant success from every point of view. Not only did the two performances go off with spirit and smoothness, but the performers were perfect in their lines and carried the stirring situations with all the skill and authority of veteran professionals. The play itself, one of the best dramas Gillette has written, holds the audience's interest from start to finish and affords good opportunities for effective bits of acting.

Miss Tracy Joralemon, who took the part of Caroline Mitford, pleased her audience immensely. She acted well, showing good technique, and her natural Southern accent added to the effectiveness of the rôle. Miss Louise M. Ring played Edith Varney

and made all her points, acting the part with a repressed intensity which, added to her own attractive appearance, was very effective.

The leading male character, Lewis Dumont, was played by Mr. Brockholst Matthewson, who very wisely gave an original interpretation instead of imitating Mr. Gillette, which the average amateur would inevitably have done. He succeeded admirably in delineating the self-possessed hero, cool in face of danger, which makes this part one of the best in modern melodrama.

It is difficult for a villain to gain the sympathy of an audience, and when he does it indicates merit in the performer. In this respect the acting of Mr. George M. McCampbell, Jr., in the part of Mr. Arrelsford, more than

ceeded expectations, and his exit was marked with

(Continued on page viii.)



Miss Tracy Joralemon Alfred S. Hearn

G. M. McCampbell, Jr.



Miss Louise Ring



Alfred S. Hearn



Brockholst Matthewson



Mrs. Fred. H. Smith, 3rd



Arthur IIagemeier



The Development of a Money-Making Idea in which You May Share

By SAMUEL M. FRIEDE, Architect and Engineer

FOR six years I worked almost incessantly on a plan that seemed at first to be simply a mountain of obstacles. As fast as I surmounted one obstacle I was immediately rewarded by seeing another ahead greater than the one just passed, and so I toiled for years until success finally crowned my efforts, and the most doubtful experts, after studying my plans, became my most enthusiastic admirers.

My ambition was to build the greatest steel building in the world, a structure that would become famous throughout the universe and at the same time composed of material commonly manufactured, so the cost might be kept down to the lowest possible figure.

At the time I was struggling with my perplexing problem a half dozen men of moderate wealth were searching for a safe investment that would yield more than the customary moderate percentage their money was earning, and after most careful consideration settled on my enterprise as practical, safe and a great money-maker. They are now presenting the proposition to the public in the light that it appears to them, and offer a share of the profits to investors who follow their argument and arrive at the same conclusions.

All great modern structures are built of steel: the tallest structure in the world is the Eiffel Tower in Paris, little more than a great narrow spire or steeple, and although the weight of the steel is comparatively little considering the great height, all the metal work is of special design made to order from the plans of the architect, Monsieur Eiffel, and the cost was about \$1,300,000. Although this great tower offers no attraction more than giving the visitor a view from a great height, the enterprise has paid for itself many, many times over and is still earning and paying large dividends.

By planning a gigantic structure towering seven hundred feet in the air with many large floor spaces, I knew the earning capacity would be much greater than the Eiffel Tower; at the same time the cost of my structure is kept down by having the plans call only for materials that are ordinarily used, which, after great effort, I finally succeeded in accomplishing. My designs make the floors three hundred feet wide, at the same time using in the structure only the same steel and the same sizes as are used in ordinary steel buildings. I have designed a building greater than any in the world, costing only about \$1,500,000 or about \$200,000 more than the celebrated shaft known as the Eiffel Tower.

Coney Island the Greatest Money-Making Resort in the World

Coney Island has become indispensable to New Yorkers. Every year this ocean resort opens earlier, closes later, and will soon become an all-year-round resort, and is visited by greater throngs every year: proved by steamboat and trolley transportation statistics.

Money is spent freely by rich and poor in this common playground and vast fortunes are made every year by individuals and corporations that cater to the pleasure-seeking crowds: proved by the books of these concerns.

These two facts, coupled with actual evidence—namely that Steeplechase, Luna Park and Dreamland have followed each other in rapid succession and have all paid about one hundred per cent. every year, on the original investment, decided this group of men that a novel, clean amusement enterprise at Coney Island would be a safe investment, allowing immense profits, and they settled upon my building as being a greater money-maker than anything that could possibly be operated at Coney Island, the most remarkable money-making seaside pleasure resort in the world.

The Plan

To build at Coney Island the most gigantic amusement enterprise in the world, the wonderful steel building which I have designed, 700 feet high, 300 feet across, and 900 feet around the floors, to be known as the Friede Globe Tower.

The Tower will contain:

Automobile Garage and various concessions, surrounding the base of the Tower, accommodating a large number of automobiles and people.

Pedestal Roof Garden.—150 feet above the ground, 900 feet in circumference. Popular Price Restaurant, Continuous Vaudeville Theatre, Roller Skating Rink.

Aerial Hippodrome.—250 feet above the ground, 900 feet in circumference. Continuous four-ring Circus, Automatic Telescopes, Slot Machines, Miniature Railroad, Automatic Opera Glasses, the largest and most unique Hippodrome in the world, candy devices, etc.

Main Hall, Ball Room, and Moving Cafe.—300 feet above the ground, 900 feet in circumference.

Aerial Palm Garden.—350 feet above the ground, 900 feet in circumference. The most unique palm garden in the world, containing A la

Carte Restaurant, Cascades, Statuary, Promenades, Wonderful Aerial Scenic Railroad, the highest in the world, and many other novelties.

Observatory Platform.—500 feet above the ground, 300 feet in circumference. Containing automatic telescopes, Souvenir stands and various small concessions, the highest observation platform in Greater New York.

Hall of Names.—550 feet above the ground, 200 feet in circumference. Every stockholder's name will be recorded upon a metal plate and displayed here.

U. S. Weather Observation Bureau and Wireless Telegraph Station.—600 feet above the ground, 200 feet in circumference.

The highest Observation Platform in the United States, equipped with modern Weather Recording Devices, Wireless Telegraph, etc., surmounted with the largest Revolving Search-light in the world.

Steel Flag Pole.—700 feet above the ground.

It can readily be seen that these wonderful attractions will draw vast crowds.

A conservative estimate, based upon the average of parks now operating at this resort, shows that the average attendance will be 40,000 to 50,000 people per day and frequently as high as 150,000 to 200,000. The admission fee of ten cents, allowing an average of only 30,000 per day, makes the admission receipts for the regular summer season of one hundred and fifty-five days \$465,000, and they are more likely to be \$750,000.

The receipts from these admissions are only a small part of the total income, but alone should make the stock pay dividends of from 10 to 15 per cent, estimated conservatively, and with the many and varied concessions, which will be both operated and leased by the company, it is seen that the total net income for the summer season of one hundred and fifty-five days will easily more than equal the original cost of the structure each season, assuring dividends on Friede Globe Tower stock of from 80 to 100 per cent. per year, while the Tower will be open throughout the whole year.

Building Begins at Once

The contract for the foundations for the Friede Globe Tower at Coney Island has been awarded to the Raymond Concrete Pile Co., of Chicago, and work will begin at once and be completed in about ninety days, when the steel structural work will be rushed to completion.

This great building will be located in the heart of Coney Island, on the main thoroughfare, Surf avenue, and buildings and property estimated in value at over \$100,000 will be removed to make way for immediate building operations.

Coney Island's new Post Office Building is now upon the property controlled by the Friede Globe Tower Company.

A Chance for You to Share the Profits

A stock company has been organized to build this mammoth structure and gigantic amusement enterprise, and shares are for sale. I have been elected president of the company by a Board of Directors composed of well-known business and professional men, who have put their money into the enterprise. The dividends likely to be paid will make every share of stock worth many times its cost, so that accordingly every dollar invested should increase more than twenty times its value.

We are selling the Preferred Stock at par, ten dollars per share, and this Preferred Stock is a lien upon all the assets of the company, including the tower itself.

Stock Likely to Be Over-Subscribed

Judging from the manner the public are investing in our enterprise, the indications are that the Friede Globe Tower Co. stock will be over-subscribed, and those wishing to secure the stock, which on the most conservative estimates will pay one hundred per cent. dividends, and be secured by a substantial steel building costing about \$1,500,000, should arrange to secure stock immediately.

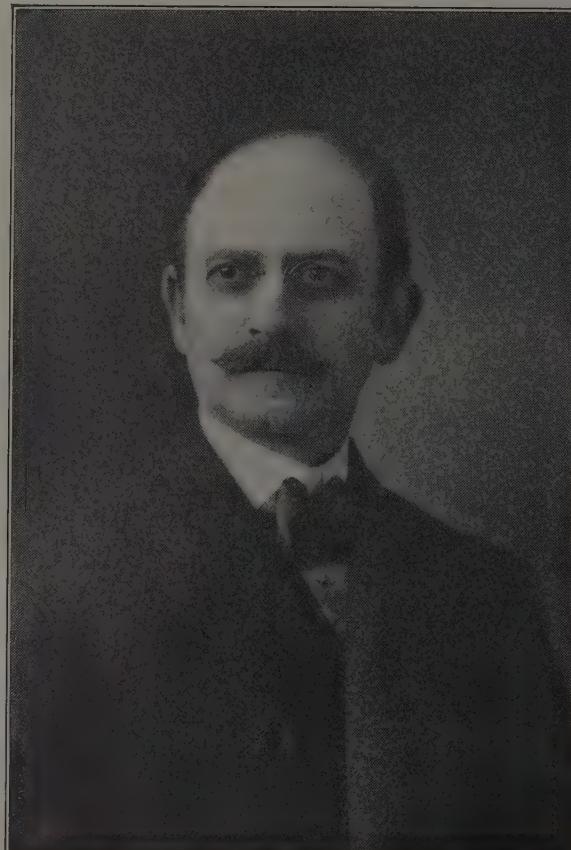
A Careful and Thorough Investigation

is what we request of intending purchasers, and we want no one to acquire stock until they have very carefully and fully investigated the matter.

Send for illustrated prospectus giving full particulars, and ask for any special information you may desire. Address me personally and your letter will reach my desk and have my personal attention. Those who can are invited to call on me at the office of the company.

THE FRIEDE GLOBE TOWER COMPANY,
27 William St., New York.

SAMUEL M. FRIEDE, President.



SAMUEL M. FRIEDE

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GLYCERINE-SOAP

No. 4711 White Rose Glycerine Soap.
The secret of a healthy and beautiful skin and a perfect complexion. Its perfume is unequalled and its transparency is a sign of its purity. Send 15c in stamps for full size sample cake.

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MÜLHENNS & KROPFF, 298 B'way, New York.



Removes the dirt without injuring the natural secretions of the skin which keep it youthful and plump.

Send a two cent stamp for a trial cake
BARCLAY & COMPANY
44 Stone St., New York

Frank Mayo—Man and Artist

(Continued from page 151.)

"Frank," he replied, "I never saw anything like that last act!"

"That play," Mayo went on, "will never die. There will never come a time when it will fail to draw. It will live like 'The Old Homestead' and like all those plays that tell some sweet story of human nature, tell it plainly, straightforwardly, honestly; and where men are true and women are pure. Mark what I tell you, my dear fellow, only those plays will survive that are grounded upon human goodness in some guise or other. That was what made Crockett live, and Badger, and Kit the Arkansas Traveler. 'Twill ever be thus. Suggestive and problem plays may have a fitful vogue; but there is no stability to them, and the public soon wearies of them. But the play that brings the lump into your throat, that opens the salt wells of your eyes, and that makes you sigh and sniffler and feel afraid to look up and about you—that play is going to live and be a great success. Jim Hearn is a master—writer and player. I envy him. No man has lived in vain who has dealt out to his fellow man such glimpses of the human heart; and God gives it to but few of us to be able to thus wield our craft."

Around the hearthside of the Players', the Lambs', the Greenroom Clubs, on winter's nights, when the bowl is filled and the pipes lit, old friends will be recalled and all their homely ways grow sweeter and dearer. We hang our memories with jeweled phrases at such times; but even then we never o'er tell the story. There are moments—and I think they are blown on the angriest blast that shrieks down the chimney and dabs the snapping log with snowflakes—when bygones steal upon us, old faces float past and old voices ring in our ears. That is but the tide, good friend, the "tide in the affairs of men" flooding in once more for you. For them it has ebbed forever.

W. A. LEWIS.

Here is an effective piece of dramatic criticism, said to have been printed in a rural paper in Indiana. A raw company on the "kerosene circuit" played "Hamlet," and the next day the editor wrote: "Mr. Soando and his company played 'Hamlet' in the town hall last night. It was a great social event, and all the elite of our fair village attended. There has been a long discussion as to whether Bacon or Shakespeare wrote the play, commonly attributed to Shakespeare. It can be easily settled now. Let the graves of the two writers be opened. The one who turned over last night is the author."—New York Tribune.

MENNEN'S BORATED TALCUM TOILET POWDER

The Freshness of Roses

and balmy June days are not more delightful and refreshing than the soothing touch of Mennen's. Gives immediate and positive relief from **Prickly Heat, Chafing, Sunburn** and all skin troubles. Everywhere used and recommended by physicians and nurses for its perfect purity and absolute uniformity. Mennen's face on every box. See that you get the genuine. For sale everywhere, or by mail, 25c. Sample free.

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Try Mennen's Violet (Borated) Talcum.

THE IMPROVED Boston Garter

WORN ALL OVER THE WORLD
REFUSE ALL SUBSTITUTES OFFERED YOU

The Name is stamped on every loop—
The *Velvet Grip* CUSHION BUTTON CLASP
LIES FLAT TO THE LEG—NEVER SLIPS, TEARS NOR UNFASTENS
Sample pair, Silk 50c., Cotton 25c.
Mailed on receipt of price.
GEO. FROST CO., Makers
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ALWAYS EASY

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The Standard for the Hair and Skin

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Pond's Extract Antiseptic Cream

is cooling, healing, soothing and nourishing for the skin and mucous membranes. In all neuralgic affections, colds, headaches, and for use after shaving it is the remedy par excellence.

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In buying Cooper's Spring Needle Derby Ribbed Underwear you are assured of a perfect fit at all times and in all positions of the body. It allows perfect freedom of the muscles. And Cooper's is guaranteed not to shrink or get out of shape.

The wonderful Spring Needle fabric is the foundation of the Cooper superiority. Cooper's Underwear is exclusively knitted on machines of our own invention and manufacture, and the secret of its remarkable durability and elasticity is known only to us.

Union and two-piece suits in all the various sizes, weights, and colors—silk, cotton and wool.

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The Heart of the Rose is no more delicately tinted than the complexion made healthfully clear and daintily pink and white by the use of that greatest of all beautifiers,

LABLACHE

FACE POWDER

is pure and perfect. It prevents and cures the injurious effects of Spring winds and Summer sun.

Blanche Bates says: "I have used your Lablache Face Powder and found it delightful."

Lablache Face Powder is used and endorsed by society and professional ladies the world over.

Refuse substitutes. They may be dangerous. Flesh, White, Pink, or Cream, 50 cts. a box, of druggists or by mail.

Send for sample.

BEN. LEVY & CO., French Perfumers

Dept. 26 125 Kingston St., Boston, Mass.

Hammerstein's Opera Plans

Oscar Hammerstein has made public the personnel of the company to be heard next November at the new Manhattan Opera House in New York City. The season will begin November 19—just one week before the Metropolitan is opened again—and will continue without cessation until April. Subscription nights will be Monday, Wednesday and Friday, with Saturday matinee, a popular-priced performance on Saturday evening and a concert on Sunday night.

Mr. Hammerstein announces three operas new to this country. They are Berlioz's "Damnation de Faust," Catalani's "Lorelei," and Glück's "Armide." In addition to these, he will produce "Aida," "Carmen," "La Bohème," "Don Giovanni," "Faust," "Les Huguenots," "Lohengrin" (in French), "Lucia," "Rigoletto," "Romeo et Juliette," "La Tosca," "La Traviata," "Don Pasquale," "Le Nozze di Figaro," "Trovatore," "Marta," "Elisir d'Amore," "Ballo in Maschera," "Fra Diavolo," "Le Prophet," "La Juive," "Il Puritani," "La Sonambula," "La Favorita," "Cavalleria Rusticana," "Ernani," "Pagliacci," and "Mignon."

The company will be headed by Mme. Melba, Edouard De Reszke and Alessandro Bonci. Mr. Hammerstein will also have Bassi, a tenor robusto, who stands next to Bonci in the strength and sweetness of his voice. Another tenor robusto is Dalmore, the first tenor at the Royal Opera House in Brussels for several years. He is noted as the only French tenor whose high notes are without the slightest vibrato. He has an imposing stage appearance and splendid vocal execution. The fourth of his tenors is Alscheffski, the greatest of Russian singers.

Among the barytones are Renaud, who is said to possess the vocal ability of Jean De Reszke and who is considered without a peer as Rigoletto. The second barytone is Sammarco, who made a sensational success at Covent Garden, London, two years ago. The other two are Ancona, well known in this country, and Mendolfi of La Scala, Milan.

In addition to Edouard De Reszke, the bassos include Brag, who was most highly recommended by Mme. Lillie Lehmann; Muguinoz, well known in Italy; Gilbert and Giandi.

The woman singers, besides Mme. Melba, include Mme. Louise Tetrazini, who scored triumphs in San Francisco and Mexico in her recent appearances there; Mme. Gilibert-Lejuene, Signora Mazurin, Mlle. D'Arta, the latter of whom is an American; Mme. Trentini, a protégée of Melba's; Mme. Farnette, who created the title rôle of Puccini's "Madame Butterfly"; Mme. Grandjean, of the Paris Opéra; Mme. Bressler-Gianoli, the most famous Carmen in Europe; Mme. Zelie Gaye, and Mme. De Cisneros, whose American name is Eleanor Broadfoot. There is also every probability that Mme. Gadski will be a member of the company.

Royal Recognition of Artists

Many actors and dramatists have received decorations or orders of merit from the Emperor, the Kings of Saxony and Wurtemberg, and other reigning princes of Germany. This shows that they are entitled to some public acknowledgment. It may be true that the crosses, medals, and bits of ribbon are not of much financial value; but what do men of generous minds toil for in this world? Not for mere sordid wealth, but for distinction and a name—a feather, or a button, if you please, for these are enough to show they have achieved some object deserving of praise—a toy to bequeath, together with a lauded character, as a memorial to their children and their children's children.—Fremdenblatt.

The Happy Shakespeare

Delight in life; pleasure in himself and in mankind; sympathy with brightness more than with sorrow; an enkindling happiness, were, in spite of his tragedies, the very root of Shakespeare.—Mr. Stopford Brooke, in "On Ten Plays of Shakespeare."

DOUBLE



Why not double the beauty of your hair? Double the length, double the thickness, double the richness! Hall's Vegetable Sicilian Hair Renewer certainly makes hair grow, sometimes to a most remarkable degree. And it brings back to gray hair all the dark color of former years. Make your hair beautiful, doubly beautiful.

For the whiskers and moustache we make a Dye known as BUCKINGHAM'S DYE. It colors instantly a rich brown or a soft black.

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Hair Grower and Scalp Cleaner perform such missions and perform them well. Letters of highest praise from four generations. Young misses starting now with these highly meritorious preparations will enjoy luxuriant hair all through life

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cleanses and polishes the teeth gently and naturally, leaving a cool, refreshing taste in the mouth.

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Ask your druggist for a tube of Hy-Jen, 25c, use it, and if it is not the most satisfactory tooth preparation you have ever used, send us the empty tube and we will cheerfully refund your money in full.

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If your druggist does not have Hy-Jen in stock, send us 25c for a full sized tube, under our absolute guarantee to refund your money in full if Hy-Jen is not in every way satisfactory to you.

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with playgoers' purely personal affairs will be ignored henceforth.

Frances Little.—Q.—Will you publish any pictures of Henry E. Dixey in his play "The Man on the Box," and if so, in what number? A.—In the November, 1905, number.

M. E. S.—In reply to your query we would say that small pictures of leading actors and actresses frequently appear in THE THEATRE MAGAZINE. If you wish photographs of them in cabinet and larger sizes, write to Meyer Bros. & Co., 26 West Thirty-third street, this city.

R. G., New York.—Q.—Will you publish pictures of Miss Manning in "The House of Silence"? A.—See our March number. Q.—Will you have an interview with Miss Manning or with Miss Manning and Mr. Hackett together? A.—An interview with Miss Manning was published in the July, 1902 number.

Margaret.—Q.—Where could I obtain fac-similes of different actors' and actresses' autographs? A.—We know of no place where these could be obtained, but frequently when pictures of prominent stage people appear in magazines their autographs are reproduced with them. We would suggest that you watch for them in the various illustrated magazines.

G. V. L., Mobile, Ala.—Q.—Where can I buy a souvenir book of Kyrie Bellew as "Raffles"? A.—Write to Messrs. Liebler & Co., of this city. Q.—Have you published any picture of him as that character? A.—In a scene from the play in November, 1903. Q.—Have pictures of any of the following appeared in THE THEATRE? Frank Connor? A.—No. February, 1905. Frank McCormack? A.—No. Lorena Atwood? A.—No. Olive Wyndham? A.—No. Clara Blandick? A.—No.

J. C. C., Nutley, N. J.—Q.—Have you interviewed Chauncey Olcott or Henry E. Dixey? A.—We have not. Christabelle H. B., Lawrence, Mass.—Q.—Where can I get pictures of James O'Neill in "The Three Musketeers" and "Monte Cristo"? A.—Such pictures appeared in "The Players' Gallery," the first numbers of this magazine. Write to Meyer Bros. & Co., 26 West Thirty-third street, this city. Q.—Who played the part of Pierre in the all-star cast of "The Two Orphans"? A.—James O'Neill, and later J. E. Dodson. Q.—What is Mrs. Leslie Carter playing this season? A.—In "Zaza," "Du Barry" and Adrea."

Reader, New York.—Q.—Where can I buy pictures of Mary Manning in "The Walls of Jericho" and "The House of Silence"? A.—Write to Meyer Bros. & Co., 26 West Thirty-third street, this city. Q.—Will you have Miss Manning in the series, "My Beginnings"? A.—We may. An interview with Miss Manning appeared in THE THEATRE for July, 1902.

M. D. and C. L., New York.—Q.—Have you published any pictures of Robert Loraine? A.—In THE THEATRE for June, 1901; for May, 1903; September, 1905, and six pictures in March, 1906; also see front cover in April, 1906. Q.—Where can I obtain his photograph and signature? A.—Photos may be had from Meyer Bros. & Co., 26 West Thirty-third street, this city; his autograph only by writing for it, if then. Q.—Have you had an interview with him? A.—In the March, 1906, number.

Blue Belt.—Q.—Is it necessary for one to have experience to be in a pony ballet? A.—It certainly is, unless one is already a good dancer.

Blanche Belclaire.—Q.—Have you had an interview with Mrs. Leslie Carter? A.—In the October, 1902, number of THE THEATRE. Q.—With Blanche Bates? A.—In May, 1903.

F. McC., Denver, Col.—Q.—Can you give me the address of any reliable firm selling autographs? A.—There are several such firms advertising in the New York daily papers. Q.—Where could I get pictures of Robert Edison and Alfonso Ether? A.—Pictures of the former have repeatedly appeared in this magazine, copies of which may be had on application to the office, or photos of both may be had from Meyer Bros. & Co., 26 West Thirty-third street.

A San Francisco Reader.—Q.—Will you interview Duse when she comes to New York? A.—An interview appeared in our April, 1906, issue.

J. I. Livingston, Greenville, Ala.—Q.—Has David Warfield ever left New York City since he has been playing "The Music Master"? A.—The company and Mr. Warfield have never played in any other city since the opening in New York. Q.—Will you publish scenes from the Rogers Bros.? A.—Their pictures appeared in this magazine for December, 1902, and scenes from "The Roger Bros. in Ireland" in October, 1905. Q.—What is George Cohan playing? A.—"George Washington, Jr."

V. V. Chicago, Ill.—Q.—Where was Dustin Farnum born? A.—In Hyde Park, Mass. For photographs of them to the various people you mention, try writing for them to Meyer Bros. & Co., 26 West Thirty-third street, this city.

H. F. C., Ottawa, Canada.—An interview with Mr. Herbert Kelcey appeared in this magazine for May, 1902.

Geraldine M.—We expect in time to publish scenes from some of the plays given at the Proctor's 125th Street Theatre, also of the principal actors and actresses of the company, but have not had the space as yet.

H. A. S.—Q.—Does a person with a good baritone voice, but who cannot read music, stand any chance of an engagement with the chorus of an opera? A.—He has a good chance with a comic opera chorus and with some grand opera choruses. Q.—When is the best time to apply? A.—When a new opera is to be produced one may apply to the manager or the theatrical agencies assist in securing engagements. Sometimes, even after a production has been running some time, there are chances of openings for people with good voices.

Miss Inquisitive would be glad to hear from any one having programs of plays to dispose of.

F. A. S.—Q.—How can I join a chorus of a comic opera company without going to a dramatic school? A.—By applying to the theatrical agencies or managers when they advertise for chorus girls. Q.—Which is the best dramatic school in Brooklyn or New York, and where is it? A.—Consult our advertising columns.

G. B., St. Paul.—Q.—Is Fay Davis still playing in "Man and Superman"? A.—At date of going to press she is playing with Otis Skinner in "The Duel."

Helen, Pittsburg, Pa.—Sarah Traux had a leading rôle in "The Prince of India," which opened in February in Chicago. William Courtenay is with "Mrs. Leffingwell's Boots."

A Houston, Texas, Reader of THE THEATRE.—Q.—Did Dustin Farnum's brother play Ben Hur last season? A.—No; Will Farnum had a stock company and played in Rochester and Buffalo, N. Y.

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What we know you would always say "Schlitz beer" when you order. If you could visit our brewery—as thousands have done—you would insist on the beer that is brewed here.

You would want a beer clean—as ours is. You would want it filtered and aged as we do it. You would want to know that every bottle is sterilized—that it is pure—as is every

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Ask for the Brewery Bottling.
See that the cork or
crown is branded Schlitz.

The Beer That Made Milwaukee Famous.



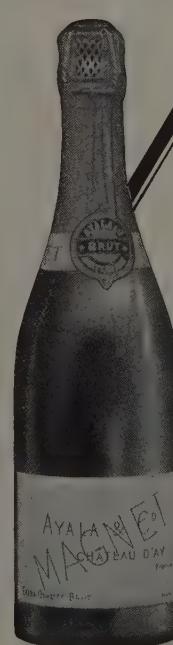
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25 Cents at all druggists.
Insist upon the original.

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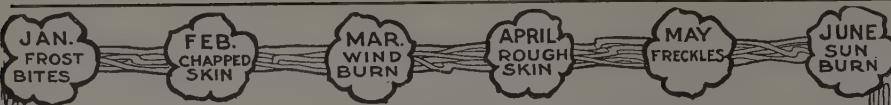
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THE EMPIRE STATE ENGRAVING
COMPANY
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Telephone: 2772 John

A. C. R., Richmond, Va.—Q.—Where can I obtain photographs of Miss Diamond Donner? A.—Write to Meyer Bros. & Co., 26 West Thirty-third street, New York City.

R. E. O.—Will you publish a criticism of and scenes from "The Prince of India"? A.—If it comes to New York we shall publish a criticism of the play. Three scenes from it, together with a picture of J. E. Dodson as The Wandering Jew, were published in the May issue.

J. J. C., Chicago.—Q.—To whom can I write to secure a small part in some company? A.—It will be of little use to write; you can only secure a small part by going to managers directly and seeing them, which is difficult, or through some dramatic agency.

Will E. W., of South Bend, Ind., who wished to buy photos of actresses, send his address to K. E. Hahn, 2622 Dodge street, Omaha, Nebraska?

Rushmore Dunbar.—The person you mention be addressed through this office. Try one of the dramatic weeklies which make a point of advertising letters of professionals.

Miss Ehrich.—Q.—How old was Miss Maude Adams when she made her debut? A.—She was carried on the stage as an infant. Q.—Is there an illustrated book of "Peter Pan," and where may I secure it? A.—The play is founded on a novel written by James M. Barrie.

Virginia.—Q.—Is Charles Mackay the son of F. F. Mackay? A.—He is. Q.—Who wrote "The Stepping Stone," and what was the original cast? A.—Sydney Rosenfeld; Mrs. Arden, Ida Vernon; Ruth, Ida Waterman; Cynthia, Beatrice Moreland; Mirande, Adelaide Stanhope; Phyllis, May Harries; Roeschen, Kate Osterle; Jessie, Sallie Williams; Cicely, Marguerite Fields; Thurman Noyes, Aug. Levick; Royal Mackenzie, H. Hansell; Church, Twinkler, H. Hills; Nick Vale, S. Bowkett; Caleb Knot, F. Russell; Dr. Wyke, J. A. Lane.

A Quaker City Reader.—Q.—Have you had an interview with Ethel Barrymore? A.—In the November, 1902, number. Q.—Where can I get a good photograph of her in "Sunday"? A.—Write to Meyer Bros. & Co., 26 West Thirty-third street, this city.

J. G., Philadelphia.—Q.—What actress played the leading part in "The White Cat"? A.—Maude Lambert and Edith Sinclair had the two most important women's parts. Marie George was not in the New York, but was in the London production.

S. G.—Q.—Please let me know if a young lady of eighteen years, 5 feet 2 inches, pretty, talented, possessing an elegant figure and good alto voice, stands any chance of filling a position in comic opera, and if so, where she can apply? A.—She might secure a position in the chorus. Apply to managers and dramatic agents.

X. Y. Z.—Q.—Have pictures from "The Little Minister" ever appeared in THE THEATRE MAGAZINE, and at what dates? One of Maude Adams as Lady Babbie appeared in "The Players' Gallery" for 1901. Q.—Of "The Pretty Sister of Jose"? A.—Two scenes in January, 1904; also front cover, February, 1905. Q.—How many different pictures of Maude Adams have you for ten cents each? A.—Five.

An Ardent Admirer, Selma, Ala.—Q.—Is the rôle of Monsieur Beauchaire a comedy rôle in any sense of the word? A.—It certainly is.

J. G. and L. A.—Q.—In what play or plays has Grace Elliston appeared beside "The Lion and the Mouse"? A.—In "Americans at Home" and "The Blot on the Scutcheon." Q.—Is Henry Woodruff playing in New York now? A.—At the present date he is playing in this city in "Brown of Harvard." Q.—Is Ethel Barrymore to appear in any other play this season than "Alice-Sit-by-the-Fire"? A.—She has closed her season.

Grace.—Q.—What was the original cast of "The Wife"? A.—The first recorded American performance of this play, although it is not stated that it was the actual first performance, occurred in this city with Mrs. Shaw (Miss Trewar) as Mariana, in the Park Theatre, July 25, 1886. Of this performance we are unable to give the cast, nor do we believe that this is the one to which you refer. The piece has been repeatedly revived and you doubtless allude to one of these revivals. If you will doubtless allude to one of these performances you wish the cast will be glad to try to get it for you. Q.—The original cast of "The Charity Ball"? A.—John van Buren, Herbert Kelcey, Dick van Buren, Nelson Wheatcroft, Judge Peter, W. J. La Moyn; Franklin Cruger, Charles Walcott, Mr. Creighton, Harry Allen; Alec Robinson, Fritz Williams; Mr. Betts, R. J. Dustan; Paxton, Walter C. Bellows, Cain, Ada Terry Madison; Jasper, Percy West; Ann Cruger, Georgia Cayvan; Phyllis Lee, Grace Henderson; Bess van Buren, Effie Shannon; Mrs. Camilla de Peyster, Mrs. Charles Walcott; Mrs. van Buren, Mrs. Thos. Whiffen; Sophie Millie Dowling.

F. Kee, Chicago.—Q.—Have you published scenes from "The Virginian"? A.—In the February, 1904, number. Q.—Pictures of Edna May? A.—In the May, 1901; September, 1904; November, 1904 (cover), and in the September, October and November numbers for 1905.

Ella E. Ellsworth.—Q.—In what did H. Reeves Smith play previous to "The Marriage of William Ashe"? A.—He starred in "An African Millionaire" and played the title rôle in "Captain Jinks." Q.—Will you have an interview with Maude Adams? A.—See September, 1903, number.

J. F. N., New York.—Q.—Have you published pictures of James Young? A.—In the October, 1905, number. Q.—Of A. H. Van Buren? A.—No. Q.—Have you had an interview with Mr. Young? A.—We have not.

F. S., Washington, D. C.—One picture of Sam Bernard appeared in this magazine for November, 1903, and seven in the August, 1905, number; of Lotta Faust in December, 1903, and on the cover for January, 1905. For the other photographs which you wish write to Meyer Bros. & Co., 26 West Thirty-third street, this city.

J. W. E. O.—Q.—Will Maude Adams remain in "Peter Pan" next year? A.—Undoubtedly. Q.—Will she play it in Newark? A.—We cannot tell you.

H. M., Trenton, N. J.—The term "the legitimate" is applied by the theatrical profession to dramas, whether tragedy, comedy or farce, as distinguished from vaudeville, comic opera, some musical comedies, etc. By reading the heading of this column you will understand why your other questions are not answered.

Baltimore.—If the questions you speak of have not been answered, either they were never received or else they were of the kind mentioned in the heading which we do not answer. At this date it is, of course, impossible to ascertain whether they came under the latter heading or not, for such letters are destroyed when received. If they do not come under that heading, will you send them in again if you have not seen them answered? Such quantities of letters are received that there is often a delay of several months in answering questions, but we always intend to answer anything reasonable.

Mary G.—Q.—Have you published pictures of Richard Bennett? A.—See January, 1906, issue. Q.—Have you had scenes from "Du Barry" and "The Music Master"? A.—Of the former in February, May and September, 1902; of the latter in November, 1904. Q.—Where can I get back numbers of THE THEATRE? A.—By writing to this office. Q.—Who was Ethel Barrymore's leading man in "Captain Jinks"? A.—H. Reeves Smith.

Actual size of Turkish tobacco leaves used in making "NESTORS."

Letters to the Editor

Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest. Communications should be written on one side of the paper only, and not exceed 500 words. Letters published must be regarded as expressing the personal opinion of each correspondent. The Editor does not necessarily endorse the statements made and disclaims all responsibility.

Syndicate and Independents

PITTSBURG, PA., May 1, 1906.

To the Editor of THE THEATRE MAGAZINE:

Will you kindly allow me to ask you why you remain neutral in the present critical situation of theatrical affairs caused by the conflict between the Syndicate and the Independents? Will you admit that the Syndicate is a piratical crew on whose flag is blazoned "Greed and Pelf"? Will you admit that the American stage is in grave danger of degradation at the hands of the Syndicate? I wonder what Augustin Daly would say if he could see how low had fallen the art to which he devoted his life? A READER.

We are neutral only to the extent of not taking active part in the hostilities of either combatant. In our opinion, it is not desirable in a monthly magazine, devoted solely to the artistic side of the theatre, to weary one's readers with purely business details, no matter what bearing they may have on the development of the dramatic art in this country. We are independent of the Syndicate and of the Independents both. The only master we recognize is our reader, whom we constantly strive to please. No one, however, who has read this magazine continuously can doubt in what direction our sympathies lie. We have repeatedly denounced Trust methods as a blight from which the American stage is suffering. But the conditions of which you complain cannot last. The armor of the Trust has already been punctured. Another season or two will see open and free competition again, to the betterment of our drama.

Clara Morris and "Martyre"

NEW YORK, May 7, 1906.

To the Editor of the THEATRE MAGAZINE:

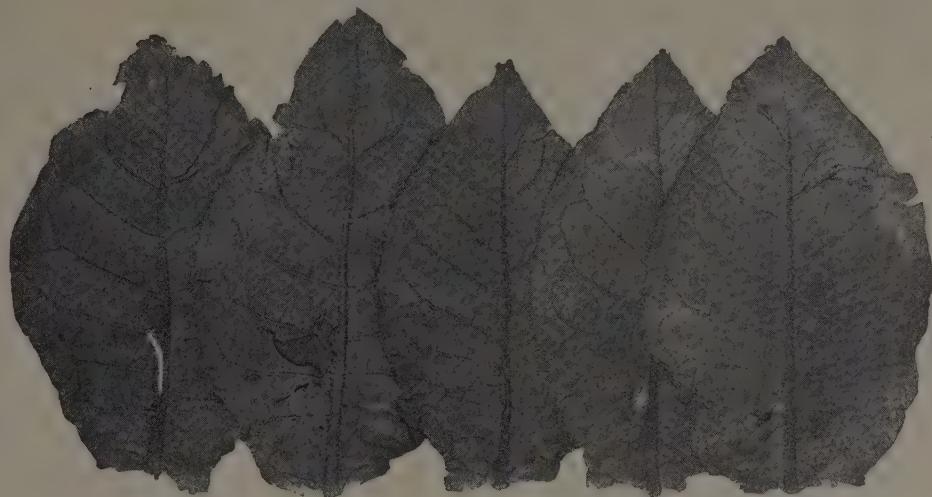
Clara Morris's entertaining contribution to the April number of *McClure's Magazine* entitled "A Hunt for a Play" concludes with the following paragraph:

"The play was a success. Failing in the East it triumphed in San Francisco. We succeeded in stampeding the audience. The papers pointed out, as in duty bound, the weak points in the story, but every soul who wept and reared up on end and roared approval at our swift tensely earnest presentation of it advertised the play and the players and for years after Renée de Moray was my 'bunkee' or at least she was one of them."

Allow me space to say, as the author of this same play of "Renée de Moray," which I dramatized nearly twenty years ago from the well-known French novel of "Martyre," that that play never failed in the East or any other section of the country; on the contrary, "Renée de Moray" succeeded in New York, alike at the Fifth Avenue Theatre and at the Grand Opera House and, as acted by Clara Morris and the members of her company, including, at various times, such superior actors as Henry Miller, Frederic de Belleville, W. H. Thompson and Miss Lilla Vane, appealed equally to Broadway and "the West Side," to the Eastern cities and the public of the Golden Gate.

Clara Morris remarks that the play failed at the Madison Square Theatre where, she adds, Mr. Palmer "engaged for Renée (?) one of the finest high comedy women on the stage, but who was noted for her coldness in emotional characters"—a circumstance which she says caused her faith in the play to begin to revive during her journey to San Francisco, where she was booked to present "Renée de Moray" for the first time on any stage. Clara Morris probably means to say that her faith in the subject began to revive, not her faith in the play, since "Renée de Moray" had then never been acted anywhere and ought not to be confounded, least of all by the justly celebrated actress who created the character of the heroine, with the French play on the same subject, a version of which was presented at the Madison Square Theatre under the original title of "The Martyr."

The subject of the two plays was identical, but as regards construction, characterization, dialogue and general treatment, my play of "Renée de Moray" is original with me and not with the authors of the French novel, MM. D'Ennery and Tarbé, from whose work I took the theme. The distinction is indeed one with a difference; the French play of "Martyre," translated and arranged for presentation at the Madison Square Theatre by the well-known expert, the late A. R. Cazauran, was purposely intended for an evenly balanced stock company and gave "one of the finest high comedy women on the



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The best grade of Turkish tobacco, and nothing but Turkish tobacco, goes into "Nestor" Cigarettes. In their process of making, we even go so far as to extract and destroy the dust which accumulates during the screening process. "Nestors" are made in the cleanest and largest cigarette factory in the United States, and are without equals at the price.

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packet of ten.

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If unobtainable locally, we will supply you direct on receipt of price.

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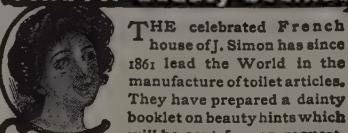


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MANUFACTURERS OF SOZODONT

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Copy of The Theatre Magazine

stage" (Agnes Booth) no more special opportunity for distinction than it would have afforded Clara Morris herself had she acted in it, and the moderate degree of success it encountered with our public was in no sense due to the way in which it was cast. My play of "Renée de Moray," on the other hand, was so dramatized from the novel and purposely shaped and constructed as to focus all the interest in the character of the heroine and to provide what was then known as "a Clara Morris part"; it is, in short, a star play, whereas "The Martyr" is a play for a stock company and was left as such by the playwright charged with its arrangement for the Madison Square Theatre Company. In short "Renée de Moray," a star play, expressly dramatized by me for Clara Morris and produced by her for the first time on any stage at the California Theatre, San Francisco, during the winter season of 1887, and subsequently brought out in New York, never failed anywhere and most certainly not at Madison Square Theatre, where it was never acted. Our great emotional actress and gifted writer has emulated W. S. Gilbert's "Little Buttercup" and mixed those children up.

Yours faithfully,
CLINTON STUART.

Wanted—A Theatrical Intelligence Office

NEW YORK, April 21, 1906.

To the Editor of THE THEATRE MAGAZINE:

I write you now in regards to theatrical help. I wish to know whether or not can you secure a Position on the stage with out any former experience. I have not as yet had any stage experience, but I feel myself capable of filling a Position of that kind. I come from a good family, have a good education and Position, but would like a change. I am 18 years of age and have several Personal references. If you can Direct me to a Place where they furnish theatrical help I would be very much obliged to you.

Yours truly

The Mummers in "Secret Service"

(Continued from page 167.)

a burst of applause, which plainly showed that his work was appreciated.

Mrs. F. H. Smith, 3d, gave a sweet dignity and refinement to the part of Mrs. General Varney, while Mr. Alfred H. Hearn depicted with success the boyish impulsiveness which marks the character of Wilfred Varney.

Mr. Arthur H. Hagemeyer played the double rôle of Henry Dumont and Lieutenant Maxwell, and his big scene, where he shoots himself, received an enthusiastic encore. Mr. Sidney G. Basson played the part of Brigadier-General Randolph with skill, especially in the telegraph scene, where he dominated the situation.

The parts of Martha and Jonas, negro house servants, were played, respectively, by Miss Julia Schneider and Mr. Henry A. Wood, and they were both well received. Miss Schneider's dialect was delightful, and Mr. Wood scored in the scene where Jonas extracts the cartridges.

Other members of the cast who deserve especial mention were: Miss Eleanor Souther, as Miss Kittridge; Mr. F. H. Smith, 3rd, as Lieutenant Foray; Mr. Stephen S. Johnson as Sergeant Wilson, and the Messrs. Victor Byron, Henry Joralemon, George S. Merrick, Beverly Chew, Robert R. Howard, William T. Carter, Jr., Karl G. Smith, Harold Byron, C. S. Menagh, P. E. Grannis, A. H. Halls and B. B. Schneider filled the parts of messengers, officers and aides. Even to the smallest part the work was smooth and finished. The cast are free in their praise of the work of Mr. George Paxton, who coached the production, and much interest is evinced in the Oranges as to the next production of "The Mummers."

On April 26th, a bill of three one-act plays was presented at the Ravinia Park Theatre by the "Dramatic Students Co." of Chicago, under the stage direction of Donald Robertson, director of the "Players' Theatre," an endowed institution which is to be financed by the Woman's Club of Chicago. The entire company acquitted themselves very creditably. In the casts were Misses Buckingham, Lespiel, Redlich, Foster, MacMinn and Manning, and Messrs. Sills and Schwil. "A Caprice," by Alfred de Musset; "In Honor Bound," by Sidney Grundy, and an original comedy, "No Questions Asked," by Chester H. Keogh, constituted the bill.

THE THEATRE MAGAZINE for March is out, as full of good things, pictorially and otherwise, as a peach is full of juice.—Washington Post.



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The Current Plays

(Continued from page 143.)

exalted standard is out of the question, for the emergencies of the business often determine the selection of a play. We do not accept immorality or vicious taste in plays, nor do we encourage the tendency to the mere commercial in writing and acting, but we are inclined to use some common sense in the judgment of what is done. Here is a play that would afford delicious amusement to audiences in England, because of the preposterous and unconsciously humorous characterization of the English aristocracy and because of the utter impossibility of it all; but the play is never going to be done in England. It was intended for audiences of the moment here. Moreover, it will never reach posterity, and, in this particular instance, we do not feel that we are writing for future ages. Nor is there any occasion to write about it condescendingly. The play serves its purpose. It affords absolutely harmless amusement, and seldom have Mr. Crane's audiences seen him to better advantage in his drolleries and in that abounding spirit that he knows so well how to communicate. It very often happens in artificial plays of this kind, which may be called bad plays by the pedants, that there are scenes which could well belong to the best of plays—plays as true to nature as they are to art. This happens to be the case with "The American Lord." The action concerns a Western miner who is so popular that he is about to be nominated for Congress, but is compelled to decline because it suddenly and unexpectedly happens that, as a distant heir, he is called to England to assume the title and estate of a lord. His experiences in a position to which he is wholly unsuited in manner and because of his thorough Americanism furnish those opportunities in which Mr. Crane revels. He is visited on his estate by two cowboys, whose incongruous deportment at an aristocratic ball is as amusing as it is preposterous. The American lord finds that customs and laws hem him in on every side, and that he cannot have his own way even in small matters. He disentangles the difficulties in the love affairs of the young people and naturally finds his own reward in marriage. While the play has a consistent plot and its mechanism might be applied to finer purposes, the genial character, the incidents and the comicalities of the play give it its best qualities. The characters are diverting or sympathetic. Indeed, there is some atmosphere of English life in it. The Scotch and the English villagers are bits of character that are eminently successful and presumably true. The two cowboys may be conventional, on the other hand, but they help to keep the action going. The play also has the advantage of the presence of Hilda Spong as the widow and of Rosalind Coghlan as the daughter. Nellie Malcolm gives distinction to the rôle of Lady Felicia. The acting was in good hands, and, taken altogether, this diversion of an off season with Mr. Crane must be placed to his credit rather than to his discredit.

DALY'S. "THE OPTIMIST." Comedy in four acts, by Sydney Rosenfeld. Produced April 23, with this cast:

Alice Wendell, Lizzie Hudson Collier; Jack, Wallace Eddinger; Servant, Andrew Stephens; Gulliver Jackson, Thomas A. Wise; Fanny, Grace Gayley Clark; Arnold Minturn, M. D. Martin L. Alsop; Norman Grey, J. H. Gilmore; Phyllis Rorke, Kathryn Browne; Harmon North, Oscar C. Apfel; Mrs. Eunice Harriman, Anna Stannard; Polly Nevins, Wynne Vorhees; Kitty Winchester, Genevieve Thomas; Job Richfield, Gerald Griffen; Hannan, Christine Hill; Hattie Drake, Charlotte Walker; Cushman, John E. Ince; Angela Grey, Consuelo Bailey.

That a play may be filled with abundant laughter and applause and yet, for many reasons, be a distinct failure, was never better illustrated than with "The Optimist" at Daly's. A single technical reason may destroy the validity of a play. Managers, actors and authors are easily deceived. It is a paradoxical condition of affairs when those most directly concerned in the fortunes of the play accept the momentary plaudits of the public, properly said to be the court of final resort, only to find that the play makes no headway and is finally rejected. It is curious, then, to inquire into the causes of this difference between appearance and fact. The failure of "The Optimist" is simple enough. Business ventures often fail because some one thing has been overlooked. Propositions for large ventures are declined by capitalists whose business sagacity detects a fatal danger or possibility; business itself being an art based upon common sense, and yet with certain fixed principles. The drama has principles; they cannot be ignored. A play must have a complete action. It must be made of one bolt of cloth. "The Optimist" is made of remnants of fabrics

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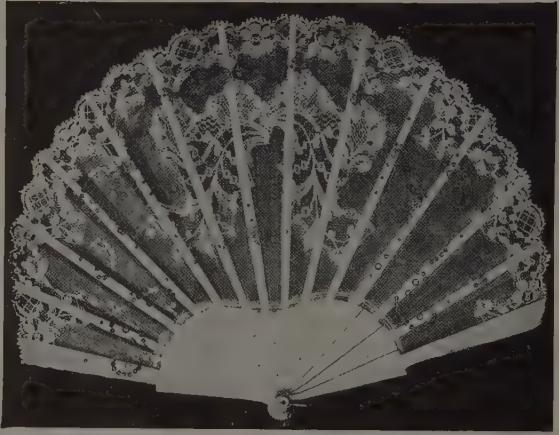
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of different texture and even of color. In short, it is a misguided but somewhat brilliant effort to conform the action of two distinct plays in one. The action of a single play, with material enough for an evening's entertainment, has a certain magnitude that cannot be ignored. The action must be worked out in detail, or the actuality of the characters, incidents and transactions fall short. Mr. Rosenfeld has evidently selected from the stock of his own material two unfinished plays. His amiability and honesty of purpose are not in question. He is a professional dramatist, and must necessarily, like every other dramatist, have projected many plays and have accumulated much material. It is fair to assume that the cause is as we have put it. To one who is at all familiar with dramatic construction the internal evidence is complete. In a dramatic court of law, such evidence must be admitted as the strongest proof. Analysis of a play is as sure a test as the analysis made by a chemist. The dramatic mind operates in a certain way. When it reaches disunity, above all things, the operation of that mind has not been true. It is impossible for the dramatic mind to be unconscious of the defects and to obtain such untoward results. Plainly, the one play is a serious comedy, deeply dull, while the other has the spirit and form of farce.

The true or dominating proposition of the play, at least its beginning and end, its two principal clauses, concerning the love of a man for a woman who gets a misconception of his moral character, the man convincing her by means of his success in rescuing her brother from folly that he is worthy of her. There are a few scenes and situations in this part of the play, but the dénouement is wholly story, everything essential to the full working out of the plot having been omitted. This lugubrious man is an optimist, to what purpose it would be difficult to state. Why his optimism should furnish the title to the play is beyond explanation. The farcical half of the play concerns a married man, who is persuaded that he needs an adventure. He finds it with an actress. The complications here are amusing enough, but if the theme of optimism is involved in his unaccomplished libidinous experiences, it cannot be discovered. This married man, a model husband, as farce of the kind goes, conceives that he has not exhausted his emotional possibilities, that his mature and staid wife cannot satisfy his expanding ambitions in a certain direction, for he has just reached the "equator" of his development. The humor is designed at least to revolve around this trivial and not too delicate idea. Verbal wit plays all about it. The grimaces and comicalities of Thomas A. Wise, "Aunt Fanny's Husband," are employed effectively and produce that laughter which is the symptom of success. But it all failed because there is no cohesion of the parts of the play. The optimist is forgotten, the round and unctuous libertine is exalted. The parts are greater than the whole. The one character, the actress, played by Charlotte Walker, walks through all this muck undefiled. She is to be personally congratulated, for a more charming and animated figure is not often seen on the stage. She is the one character of the play that really interests. J. H. Gilmore, the Optimist, has all the manner of the prophet Jeremiah in a dress suit. The married man seeking his "equator" might amuse for the moment, but be detested ever after. The time for such characters on our American stage has passed. They were never born on our stage; they never belonged there; they will never belong there. His bodily substance was of words only. In this particular Mr. Rosenfeld sustained his reputation for brilliancy. Many of the lines of the play are distinctly in character with him. They are sharply defined in expression and as brilliant as may be found in any play wherein epigram rules.

NEW AMSTERDAM. "THE FREE LANCE," Comic opera by John Philip Sousa and Harry B. Smith. Produced April 16 with this cast:

Siegmund Lump, Joseph Cawthorn, Duke of Grafton, Albert Hart, Emperor of Braggadocio, Felix Haney, Petrimax, Sam Pule, Prince Florian, George Tallman, Dagmar, Louis Haines, Herald, Charles Santa; Princess Yolande, Nella Bergen, Griselda, Jeannette Lowrie; Moppe, Sorceress, Fanny Migley, Leandre, Geraldine Malone; Silvadore, Monte Elmo; Jacqueline, Estelle Thebaud; Diane, Dorothy Southwick.

This operetta, the joint work of the March King and a popular librettist, is particularly welcome at this time when our stage is overrun with musical inanities. "The Free Lance" is a move in the right direction. It is a comic opera that is really comic, with melodious music, a lively book, and almost entirely free from the stupid horseplay to which the theatregoer has unfortunately grown accustomed during the past few years. The plot, somewhat reminiscent of "La Mascotte," Audran's most famous work, is entertaining. The treasury of the Emperor of Braggadocio is empty, and in order to replenish it he decides to wed his

daughter, Princess Yolande, to Prince Florian, son of the Duke of Graftiana. The latter is willing that his son should enter upon this match for the very same purpose. But Princess Yolande has scruples about finding a husband in such a cut and dried manner. On the eve of the Duke's arrival she disappears, and the Emperor, in order not to disappoint the Duke, introduces Griselda, a shepherdess, as his daughter. Prince Florian, for the same reason as the Princess, also keeps aloof, so the Duke orders his soldiers to find his son, or at least provide a substitute, whereupon they compel Siegmund Lump to impersonate the Prince. In the meantime, the real Prince and Princess, disguised as peasants, meet and promptly fall in love, and when Siegmund and Griselda are introduced to one another, they find they are already man and wife. The story, as may be seen, affords plenty of scope for comic complications and happy fooling, of which the excellent comedians in the company take advantage. Joseph Cawthorn as Siegmund Lump is genuinely amusing, and Jeannette Lowrie as Griselda made a distinctive hit, especially in her mirthful song, "The Goose Girl," with its folderol chorus. Nella Bergen made a delightful Princess Yolande, and George Tallman was satisfactory as Prince Florian. Sousa's music is spirited and stirring, and Harry Smith's jokes, while not quite as fresh as they might be, are not without merit. The piece is well put on, and has an excellent chorus.

WALLACK'S. "THE EMBARRASSMENT OF RICHES." Comedy in 3 acts by Louis Kaufman Anspacher. Produced May 14 with this cast:

William Gildersleeve, Scott Cooper; Robert Gildersleeve, Dudley Hawley; Corbin, John Bunny; Mrs. Goodwin, Gertrude Berkeley; Alma Goodwin, Eva Dennison; Elizabeth Holt, Charlotte Walker; Leighton Craig, Charles J. Bell; The Duke of Claire, Stanley Dark; Miss Partridge, Velma Berrell; John Russell, Bruce McCrae; Ted Phelan, John Bunny; A Bank Detective, James Kearney; Connors, Henry Buckler; Jim, Bernard Mullin; A Police Sergeant, Charles Chappelle.

When the title of a play announces in so many words that we are to have some information on the interesting subject of a superfluity of money, we are entitled to have our curiosity gratified in a reasonable measure; and when, as the action develops, we do not see wherein, why and how money is an inconvenience, everyone in an audience becomes that dread thing, a critic. It is not as difficult to be a critic as some people imagine. For example, if food disagrees with you, you instantly assume the function of passing judgment. The opportunity of this young, or comparatively young, playwright was at hand. Mr. Anspacher had been felicitous with a title, and much was expected of him. The combination and collection of words was so much more graceful and elegant than such recent titles as "Money Talks." Mr. Anspacher's title rang true. We all know that riches embarrass, but we did not quite understand the proposition in its details; consequently when the most important event in the play was a woman's being caught by the legs in a window (which could have been easily pushed up), on the occasion of a raid, when a fashionable party was slumming in Chinatown, we could hardly set down the embarrassment to the account of riches. The whole trouble is that Mr. Anspacher is not altogether sincere in his theme and thesis. The heroine of the play certainly exhibited embarrassment of no kind whatever. Slum-workers are probably immune from embarrassment. She was a slumworker. Or was it the muscular young man who had charge of the settlement rather than the attraction of the slums that caused her to escape from the "embarrassment" of her riches and seek employment as a poor girl, as an assistant? A good scene with the muscular manager of the settlement, but no embarrassment. The riches of the girl are discovered through the arrest of all the characters in the play by the supernumeraries; the young man is embarrassed by the discovery; and she ups and says he needn't be. That is the whole action in a nutshell. There is little else that is structural. There is a capital portrayal of a ward politician; there are one or two unembarrassed policemen; and there is altogether a lively time in the second act. An interesting moment was the first appearance of the muscular settlement worker, Bruce McCrae, with a very much embarrassed cat in his arms. The relevancy of the cat was not apparent, but it was one of the "hits" of the play, a play without sincerity, but with considerable evidence that the author may do something hereafter. Charlotte Walker, winning in every way, accomplished the paradox of playing a rôle in which effrontery was the chief characteristic with delightful modesty. Perhaps the purpose of the play was socialistic. Certainly, the impression was produced that the millionaire would have just as readily married the stableboy or the chauffeur if she had set her mind on it.

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Nature's Cataclysm in San Francisco

(Continued from page 147.)

building. Finally an appeal was made by the management for those who had already seen some of the performance to retire and let others in, and this in most cases was done good-naturedly. The programme was an extraordinary one and included Emma Eames, Mrs. Ballington Booth, Mrs. Fiske, Yvette Guilbert, Schumann-Heink, David Bispham, Francis Wilson, Florence Roberts, Sam Bernard, Lillian Blauvelt, Victor Herbert and orchestra, and many others.

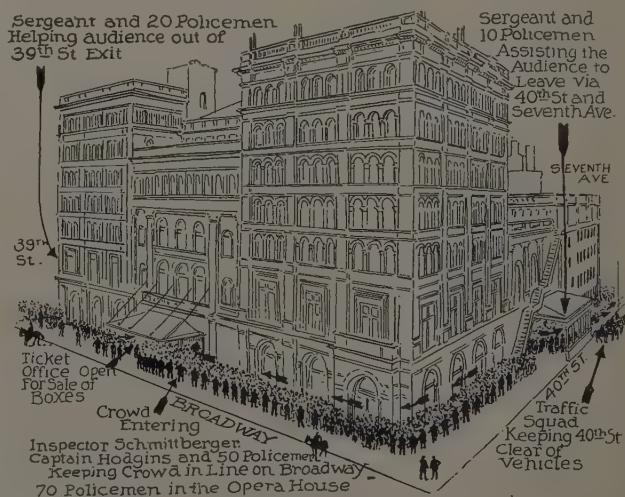
There was also a great performance in the Sarah Bernhardt tent in Chicago, at which many American players then in the city took part. Sarah Bernhardt recited from Victor Hugo, and E. H. Sothern, E. S. Willard and Robert Loraine also appeared. The receipts amounted to \$15,000. Henry Dixey gave a benefit in Philadelphia and there were hundreds of others all over the land.

While the disaster has practically wiped San Francisco off the map, there is too much grit and vitality in the men who developed the West to allow a catastrophe of even this magnitude to discourage them from again casting their tents in the earthquake belt. San Francisco will rise again, Phoenix-like, from her ashes, a larger and more beautiful city than ever. The work of rebuilding has already begun.

Our Oakland correspondent writes: Already the managers have held meetings to discuss ways and means. John Morrissey, manager of the Orpheum, when asked if the Orpheum was to be rebuilt said:

"Yes, as soon as possible. We own the ground on which the house stood. I cannot say whether the new house will be built there or not, but it will be a larger and a much better one than the old Orpheum." At the Tivoli, "Miss Timidity" had just closed a two weeks' engagement, and "The Show Girl" had been announced by Manager Leahy for the very night the earthquake occurred. At the Columbia, which is under the management of Messrs. Gotlabb & Marks, "Babes in Toyland" had played two nights. The theatre collapsed at the first shock and immediately took fire. All of the company's wardrobe and scenery was lost. None of the company was injured. They were all taken to Oakland, and that night they slept on the stage of the McDonough Theatre. The Grand Opera House at Third and Mission streets was destroyed by fire before any of the contents could be removed. The loss in scenery and wardrobes alone amounted to \$60,000. The advance sale of seats was over \$100,000. This money, by the order of Mr. Ackerman, the proprietor, was turned into the fund for the relief of the sufferers. Manager Bishop, of the Majestic, said he will commence to rebuild that house as soon as he can get the material.

San Francisco being the principal prize which attracted the more important theatrical companies to the coast, the difference in the quality of the attractions will be felt in this section for some time. And this situation will continue until new theatres are built in the metropolis of the Pacific and San Francisco becomes her normal self again. But even while they are rebuilding their city San Franciscans will not be contented to go entirely without amusement, and the leading managers here believe that the next few months will see the erection of giant tents in which dramatic performances of some kind will be given. Bernhardt played in Oakland May 16 and gave a matinee at Berkeley.



By courtesy of the New York Herald
Scene at the Benefit for San Francisco sufferers at the Metropolitan Opera House, New York



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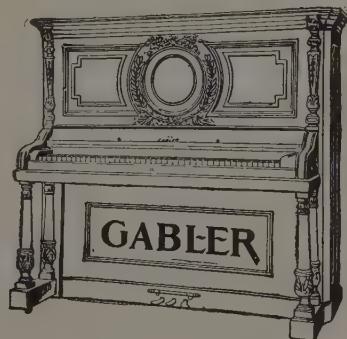
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FROM OUR CORRESPONDENTS

Albany, N. Y., May 10.—Manager Williams of the Empire has given us a brilliant array of attractions with which to close his first year of management of this house. April 18 came Robert Edeson in "Strongheart," which greatly pleased a capacity house. Two nights later Nat Goodwin tried "The Genius" on the Albany dog. Another new play, "Susan in Search of a Husband," was given by Eleanor Robson. It is a light, amusing trifle, "Woodland" made the Empire stage look like "the good old summer time," and sent a big crowd home humming its tuneful music. "The Isle of Spice" and Alice Neilson came next, and on May 4 Faversham in "The Squaw Man," Manager Williams' most popular booking of the spring. Many people were turned away, and the crowd heartily endorsed New York's verdict on this play. Lulu Glaser sang to a full house the following night. "Happyland," "Mexicana," and "The Earl and the Girl" have all been seen at Hannan's Bleeker Hall within the month.

WILLIAM H. HASKELL.

Atchison, Kan., May 5.—Nat Wills made his first visit to Atchison in "The Duke of Duluth," and was not very well liked. "The Governor's Pardon" and "The Holy City" were also here. The last play of the season, "The Little Gray Lady," proved to be one of the best, and will long be remembered.

CHAS. SERP, JR.

Atlanta, Ga., May 9.—Viola Allen was "The Toast of the Town" April 11-12, and most cordially was she welcomed. At the close of the last performance the curtain was rung down on the season of 1905-6. It

seemed fitting that this little actress, who is such a general favorite in Atlanta, should close one of the best seasons the Grand has enjoyed this long while. Theatregoers of this city are not unmindful of the efforts of Messrs. De-

Give to give Atlanta the very best class of attractions, and their endeavors are duly appreciated. The Bijou, after a prosperous season, during which many attractions of merit were offered, closes for the summer on the 19th inst., and on the 21st the Casino at

D. E. MOOREFIELD.

Ponce de Leon will open. **Augusta, Ga.**, May 12.—Will J. Irvin, resident manager for the "Augusta Favorites," Chelso D. Peruchi and Mabel Gypzene, are in the city making arrangements for the coming summer season at Lake View Park. This company will open here June 4 with one of their best plays, and will continue throughout the months of June, July, August and September.

Beaver Falls, Pa., May 10.—We have been favored with one or two good attractions. Paula Edwards was here in her new play, "The Princess Beggar," and made a hit. The "Show Girl" was also here and was greeted by a large house. The Jeffersons were here the 26th and gave a performance of "The Rivals" to a small house, owing to inclement weather. Geo. Cohan's "Little Johnny Jones," with Jos. Cantwell as the star, played to a packed house the 28th. The company closed their season here and most of the company returned to New York. Chas. Grapewine in "It's Up to You" John Henry," played a return date here May 5 to a fair house. Cyril Scott in the "Prince Chap" played at the Grand Opera House, Rochester, Pa., April 28. Plans have been drawn for a new theatre in Rochester, which is to be completed next season, and will play first-class attractions.

C. V. DAVIS.

Boston, May 9.—The presentation of three new plays and the return of Nance O'Neil mark the most interesting events of this month. On her return from England, Annie Russell appeared at the Park in a new play by Paul Kester, "Friend Hannah," in which she takes the part of a Quakeress in the reign of George III. Another new play followed, a comedy by Frederick Paulding, "Cousin Louisa." Sudden change of plan took this to New York, and the Park closed for the season. The most interesting of the three new plays was Jesse Lynch Williams' "The Stolen Story," well received at the Tremont its opening night, May 7. The central idea of the play is taken from the author's short story of the same title. Three acts of uneven merit lead up to a final scene, in a New York newspaper office, of absorbing interest, which roused genuine enthusiasm. The leading role is taken by Jameson Lee Finney. It will be seen in New York early next season. Mme. Kalich's appearance in "Monna Vanna" caused great interest. Even more noteworthy was her work in Zola's "Therese Raquin." The supporting company was exceptionally fine. Musical comedies of varying degrees of excellence have been at the Halls, Colonial and Majestic.

HETTIE G. BAKER.

Bridgeport, Conn., May 10.—The curtain rings down for the season '05-'06 at Smith's Theatre May 19, and closes the most prosperous theatrical season ever known to Bridgeport. April 14, Sam Bernau in "The Rolling Girl" appeared to a packed house and the audience was well pleased. Miss Rose Melville in "Sis Hopkins" appeared April 30-May 2 to good houses, considering she was booked in ahead of "Ben Hur," "Ben Hur" played to S. R. O. houses May 2-5. Miss Grace George in "The Marriage of William Ashe" gave excellent satisfaction to a capacity house.

ROBERT M. SPERRY.

Cedar Rapids, Iowa, May 8.—Richard Carle and Emma Janvier pleased local playgoers in "The Mayor of Tokio," and played to large audiences. Kolt and Dill played to fair patronage in "I. O. U." William Norris received a warm reception in his return engagement in "The Land of Nod." Tom Lewis as the Unknown captured first honors here in "Little Johnny Jones."

L. H. MITCHELL.

Chicago, May 10.—Robert Loraine in "Man and Superman" has been the chief attraction of the month. He has scored brilliantly and played to crowded houses at Powers'. Henrietta Crofton in "Mary, Mary, Quite Contrary" follows for one week. A summer run of "The Heir to the Hoorah" is announced. At the Illinois, Marlowe and Sothern have just closed a successful three weeks' engagement. The Western tour of these stars has been canceled. Nat Goodwin opens on the 13th in "The Genius." The premiere of "The Coward," by George Broadhurst at McVicker's on the 7th, was an ovation for author and players. The piece is a well-knit melodrama, pitched in a subdued key, unusually interesting in theme, and skilfully acted by an excellent cast, including Robert T. Haines, Frederick Perry and Frederic de Belleville. Robert T. Haines presents a fine virile character study in the title rôle, while Frederick Perry in a heavy part gives a noteworthy performance. The piece is an unmistakable hit.

L. FRANCIE PIERCE.

Cleveland, Ohio, May 10.—Montgomery and Stone in "The Wizard of Oz" at the Opera House drew S. R. O. houses. "The County Chairman" returned for a week and did a good business. Lulu Glaser in "Miss Dolly Dollars" drew exceptionally good houses. E. S. Willard in repertory filled the house at every performance. The "Colonial" has closed its season of independent attractions and will return to stock. Keith's have announced they will remain open all summer.

J. A. WATTERSON.

Clinton, Iowa, May 10.—Clintonites patiently awaited the coming of "The Mayor of Tokio." Richard Carle is always popular with our theatregoers; then Harris Smullin and Ross Harvey, two of our own town boys, were with the company. William Owen and J. W. McConnell with an ideal cast presented "The Merchant of Venice" to a large and enthusiastic audience. Jed Flanagan, acting as manager, and Frank Sardam, assuming the rôle of Gratiana, received a hearty welcome home. On the evening of April 23, Paul Gilmore in "Captain D'bonnaire" was assured of his favoritism by numerous curtain calls.

LILLIAN A. HULETT.

Colorado Springs, Col., May 8.—On April 21 "Sweet Nell of Old Drury" was presented here by a company from Australia, headed by Miss Stewart, a polished little actress. On the 14th we have Buster Brown and on the 16th Blanche Walsh will appear in "The Woman in the Case." Mr. Maney Barns, the popular leader of the Opera House Orchestra, recently celebrated his twenty-first year as leader.

HOMER B. SNYDER.

Columbia, Tenn., May 10.—The management of the Grand Opera House has recently changed hands. H. M. Harrison, of Decatur, Ala., an experienced manager, has leased the house, and will at once thoroughly renovate the same. He reports that next season he will give the public of this city something good, as his advance bookings indicate. In connection with the management of this house, he has already a number of good towns leased in his circuit, consisting of theatres in nearby cities of Alabama and Tennessee.

J. SHELBY COFFEY.

Decatur, Ill., May 3.—Theatregoers had a royal treat in "The Clansman," which was highly appreciated. Richard Carle in "The Mayor of Tokio" was well received by an enthusiastic audience. "The Land of Nod" played a return engagement to a fair audience. We were agreeably surprised to learn that Manager Given had secured Clara Lipman and Louis Mann in "Julia Bon Bon." On account of the interest shown in vaudeville, Manager Given has a week of vaudeville every third week.

RUSSELL E. BURKE.

Detroit, Mich., May 10.—The crowded houses that greeted "The Wizard of Oz" showed that Stone and Montgomery had lost none of their popularity. "Coming Thro' the Rye," with Stella Mayhew and its large company of eighty singers, drew very poor houses. Lulu Glaser in "Miss Dolly Dollars," received her usual Detroit ovation. The Yiddish play, "God, Man and the Devil," given by the Thalia Company of New York, was something new for Detroit.

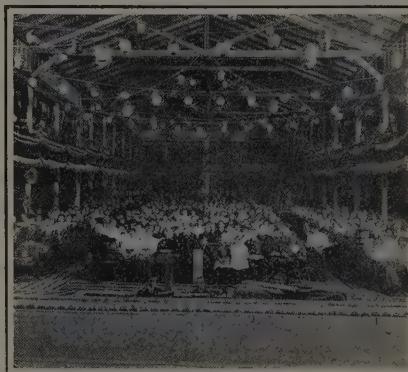
E. W. DUNK.

Duluth, Minn., May 7.—Good business prevailed at the Lyceum this month. Paul Gilmore in "Captain D'bonnaire" pleased a large audience. This was followed by "Yon Yonson," who always does well here. Al Wilson and "Way Down East" drew large crowds and pleased. "The Isle of Spice" was well attended, as was "The Beauty and the Beast," although this last proved rather disappointing. Sarah Bernhardt was forced to bring her tent from Chicago in order to give one performance, which was well attended by a fashionable audience.

E. F. FURRER.

Erie, Pa., May 8.—Every company that came to Erie this last month did good business. Attractions at Majestic Theatre included "Running for Office," Robert Edeson in "Strongheart," Alice Neilson in "The Wizard of Oz," Savage English Opera Co., Nat Goodwin in "The Genius," Lulu Glaser in "Dolly Dollars," Al. H. Wilson in "The German Gypsy" closed the season at this house, which has been sold to Mr. J. J. Ryan, of Cincinnati, O. The Park Opera House, which has been presenting vaudeville this season, closes on May 12, when Mr. Ries, manager and lessee, will have it remodeled and will run in opposition to the Majestic, which he sold.

D. S. HANLEY.



COLISEUM GARDEN THEATRE, RATON, N. M.

Evansville, Ind., May 10.—The season closed at all the houses early last month. The attractions toward the last were few and far between, but were first class. Stella Mayhew in "Coming Thro' the Rye" drew two packed houses and was very well received. Viola Allen in the "Toast of the Town" (the closing attraction at the Grand Theatre) was greeted by an S. R. O. house and made her usual hit. The attractions at the People's Theatre the past month were of the usual class—melodramas—and drew well. The park season is well on the way. Cook's Park opened May 6 with new attractions.

ROBERT L. ODELL.

Fond du Lac, Wis., May 8.—April brought the "White Stock Company" in repertoire, a popular priced attraction of even merit. Paul Gilmore as Capt. D'bonnaire was well received by a fair-sized and appreciative audience. Al. H. Wilson, in "The German Gypsy," played to a packed house and made one of the biggest hits of the season. Murray and Mack in "Around the Town" delighted a large audience.

The work of the principals and the supporting company was above the average. John L. Sullivan and company was heartily greeted. Howes' Moving Pictures more than pleased a fair-sized audience. Crocker's Educated Horses pleased three fair-sized audiences and matinee.

ALFRED L. FEIN.

Goshen, Ind., May 7.—The first regular season at the Jefferson closed when Eva Tanguay played a return engagement in "The Sambo Girl," May 4. Other good attractions seen during the month were "The Land of Nod," with William Norris featured in the cast, and "Coming Thro' the Rye," with Stella Mayhew, Frank Lalor, Alma Youlin and a generally competent company. During the season the playhouse was opened about 80 times, and musical comedies predominated among the bookings. By the time another season begins the drawing population will have been increased 10,000. The Irwin Theatre has started its third month of continuous vaudeville and the venture is so successful it will be made permanent.

ROBERT L. ODELL.

ROBT. LORAIN
At the Bernhardt benefit in Chicago for 'Frisco sufferers

WILLIAM V. FINK.

Grand Rapids, Mich., May 10.—Sarah Bernhardt appeared here to the capacity of the Auditorium on April 23. On May 7 the Sothern-Marlowe Company played to a large and enthusiastic audience. Viola Allen, one of Grand Rapids' strongest favorites, will present here "The Toast of the Town." The Majestic Theatre will remain open through the summer months, presenting standard plays by a stock company. J. FRANCIS QUINN.

Hartford, Conn., May 10.—The current week ends the regular season, and then the summer stock companies will have their innings. At Parsons' Theatre, the Hunter-Bradford, will open May 14 with Julia Dean in "The Liars." During the month these attractions have been seen at Parsons': "As Ye Sow," "Isle of Spice," Mildred Holland in two plays, "Ben Hur," "York State Folks." Alice Neilson gave an artistic performance of "Don Pasquale" to a fashionable audience; Grace George in "The Marriage of William Ashe" drew fine audiences. The stock season at the Hartford Opera House opened successfully April 30 with an excellent company headed by Florence Hamilton and W. D. Corbett. Pol's splendid vaudeville bills have drawn the customary large houses. A strong stock company will soon open at this house.

WOODWARD BARRETT.

Holyoke, Mass., May 7.—We were favored this month with one of the early performances of "The Love That Blinds" with Mary Shaw in the leading rôle. Miss Shaw, Henry Jewett and Katharine Grey each made the most of their respective parts, but the play failed to awaken any great enthusiasm. "The Isle of Spice" more or less entertained a fairly large audience, and Eddie Foy in "The Earl and the Girl" played two nights to capacity business, both Mr. Foy and Amelia Summerville scoring a pronounced success. The Empire Theatre closed April 28 after a very successful season. A. E. MORIARTY.

Ithaca, N. Y., May 10.—On the whole, the attractions at the Lyceum for the month of April have been first class and highly appreciated. Friday, April 6 brought a return of "Simple Simon Simple," and the next week Dustin Farnum in "The Virginian" and De Wolf Hopper in "Happyland." The latter was particularly pleasing, and fully appreciated by a good-sized audience. Later came Louis James in a new and delightful characterization of Shylock in "The Merchant of Venice" and also Nance O'Neil in "Magda." The final week of April was full of good things. May Irwin returned to Ithaca with "Mrs. Black is Back"; then followed the Savage production of "Woodland," Nat Goodwin in "The Genius," John Drew in "De Lancey," and "Checkers." The last five were in a way "benefit" performances, Manager Gutstadt donating a percentage of the receipts to the San Francisco Relief Fund. Needless to say, they were all well patronized. W. S. MARSLAND.

Jackson, Mich., May 9.—Maclyn Arbuckle was seen in "The County Chairman" on the 11th, and pleased. "Fantasma" was here on the 14th. "Arizona" was witnessed on the 4th. Adelaide Thurston returned to this city on the 20th in her new play, "The Triumph of Betty," which was well received by a good house. Jefferson De Angels had the audience in an uproar most of the evening of the 24th, when he presented "Fantasma" to a good house.

W. W. REED.

Johnstown, Pa., May 9.—During the past month we had several first-class attractions. Kyrle Bellew in "Raffles" would have had a larger audience were it not Holy Saturday. Dustin Farnum met with a great re-



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ception. The house was filled to capacity and all were pleased with his portrayal of Western life. Eleanor Robson's comedy, "Susan in Search of a Husband," proved that "the play's the thing," and not the costumes nor elaborate scenery. Robert Edeson in "Strongheart" took the town by storm. M. E. A.

Kansas City, Mo., May 8.—Recent visitors have been Viola Allen, Henrietta Crosman, Marie Cahill, Chauncey Olcott and Richard Carle. "The County Chairman" was not very well received. "Piff, Paff, Pouf" will play a return engagement with Lulu McConnell, of this city, in an important part. Her friends anticipate a repetition of her success with the Woodward Stock Co., in this city. A United Theatrical Benefit, given in Convention Hall, on April 27, for San Francisco sufferers, by the combined forces of all companies then playing in this city, proved very successful. ELIE RIVERS.

Lawrence, Mass., May 10.—The theatre business was slow last month, and there were very few good plays at the local Opera House. "As Ye Sow" made a run of a week and made good. Sousa had a fair-sized audience, and Annie Russell in "Friend Hannah" played to a good house. Stock companies held the stage most of the month and received their usual patronage. The season will come to a close next week. J. M.

Lexington, Ky., May 10.—The wane of the season has seen meritorious performances. "The Half-back," a musical comedy, typical of college life, by Wood Ballard, received its initial production May 1 under the auspices of the Athletic Association of the Kentucky State College, and was one of the cleverest amateur performances of the season May 4, brought Geo. V. Hobart's song play, "Coming Thru the Rain," and, as presented by the Willard Block Musical Company, was conceded the best and most universally liked musical play this season. Miss Viola Allen presented Clyde Fitch's play "The Toast of the Town," to two of the largest audiences in the history of the local theatre. J. F. A.

Los Angeles, Calif., May 8.—Los Angeles is now the theatrical centre of the Pacific Coast. There has been a steady theatrical immigration into this city since the quake. Traveling companies playing in San Francisco, of course, returned as quickly as possible to New York, with the little of their impedimenta that might be gathered together. But the resident actors, and they were numbered by the hundreds, have found Los Angeles a better haven than any other city. Special arrangements have been made at the Burbank for the production of "The Lily and the Prince," a romantic drama by Carina Jordan. This will be the first presentation of the play in this part of the country. The Belasco has an excellent farce this week, "The Private Secretary." Good houses are the rule here. D. W. FERGUSON.

Memphis, Tenn., May 7.—The season here closed with some fine attractions. Viola Allen in "The Toast of the Town," Henrietta Crosman in "Mary, Mary, Quite Contrary" and Chas. B. Hanford in Shakespearian plays, were some of the best. Theatregoers are now looking to the summer parks for amusements. What is said to be the most beautiful summer theatre in the south—called "Fairyland Theatre"—began its season on April 29 with "In Atlantic City" as its attraction. The show itself was only mediocre. Ewd. F. GOLDSMITH.

Middletown, Conn., May 9.—"Zephra" was given by local talent April 25-26 to large and enthusiastic audiences. May 5 "As Ye Sow," by a very good road company, played to good business. On May 10th the students of Wesleyan University will present the old favorite, "Charley's Aunt." Every year the Wesleyan Dramatic Club present at least one play, and there are a number of A-1 amateurs among them, they are sure of a large house. C. B. HALSEY.

Milwaukee, Wis., May 6.—Many fine attractions have been enjoyed here. We had a week of "Grand Opera" by the Savage Company. Then came E. S. Willard in "Professor's Love Story" and "Tom Pinch," then Mrs. Leslie Carter in "Adrea" and "Zaza." The Jefferson De Angelis Opera Company in "Fantana," returned, for another successful run at the Shubert, followed by "Before and After." "No Mother to Guide Her" was well received by the patrons of the Bijou, followed by "The Rays," who are familiar to every one in their last season's success, "Down the Pike." C. W. STEAFFORD.

Minneapolis, Minn., May 6.—The season of 1905-1906 is practically over. The Ferris company and the Stuart company will keep our appetite for drama well whetted. The Orpheum closes May 12, largely due to the San Francisco catastrophe. Nat Goodwin closes the Metropolitan's regular season. At the Auditorium Mrs. Carter did very well in "Zaza" and "Adrea." At all the theatres business has been uniformly good owing to the consistently attractive offerings.

Minneapolitans will patronize good drama and musical attractions, but they must be genuine. No one-night companies can play here with impunity. JACK WIEK.

Morgantown, W. Va., May 10.—Eva Tanguay played here to a large house and took the audience by storm. She had several curtain calls at the close of the first act and also at the end of the play, a very unusual thing with a Morgantown audience. At the Walnut Street Theatre, the old house, "Babes in Toyland" played to capacity, as did "Simple Simon Simple." The R. J. Erwood Stock Co. and the Ethel Davis Co. were other attractions of the month. JOHN W. MASON, JR.

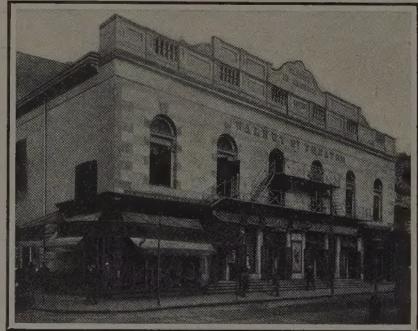
Muskogee, Indian Territory, May 1.—April was a month of notable attractions in Muskogee. On the 3d Madame Bernhardt with her company gave "Camille" to an audience that filled the Hinton. On the 25th Madame Nordica appeared in concert and was greeted by even a larger attendance. Among the lighter attractions, Hi Henry's Minstrels played to a packed house on the night of the 7th, and "Buster Brown" gave a merry performance on the night of the 30th. The Hyde Park Summer Theatre opened on the night of the 23d with the Columbia Opera Company. May 1 the People's Theatre, a popular-priced house, opened for the season. The Empire will open on May 4 for vaudeville performances. Both of these are new theatres, giving their initial attractions. R. P. HARRISON.

New Orleans, La., May 4.—The season is now at an end. All the theatres are closed. Next September will see them reopen with new attractions. Some of New York's great hits will be on the boards for the season 1906-07, and it is an assured fact that they will be well received here. New Orleans is getting to be a great theatrical town. For its size and population it is incredible the number of theatres she supports. During the past season we have had two stock companies, a house for first-class shows, another for second-class, vaudeville, burlesque and the French opera, and another small theatre down town, known as the Elysium, which catered to the down town people. The Grand Opera House, playing stock all winter, will soon be torn down to make place for a beautiful store. GUS A. LLAMBIA.

Norwich, Conn., May 9.—An event of importance recently was the final rehearsals of Annie Russell in "Friend Hannah," the play with which she is to open the new Astor Theatre in New York next fall. It was very well received. "The Rolling Girl," with Sam Bernard and Hattie Williams, drew a tremendous house. Much local interest attached to this, because of the presence in the company of Nedda Neilson, a New London girl, and a promising pupil of Leila Trolard Gardner. Digby Bell, who played a return engagement in "The Education of Mr. Pipp," was received with the same enthusiasm as on his first appearance here earlier in the season. LYLE F. BIDWELL.

Oklahoma City, Okla., May 3.—The most successful season that Oklahoma City has ever had closed April 27, when the "Buster Brown" company played a return engagement. Both performances were attended by a large number. Preceding this attraction we had with us Marie Cahill in "Molly Moonshine," who delighted a good-sized audience. At the Elmer Garden we heard Nordica, assisted by the pianist, Patricio. A. D. ENGLEMAN.

Philadelphia, Pa., May 9.—The dramatic season which had waned during the last two weeks of Lent became brilliant, drawing large houses again. The offerings were varied enough for every taste, and we had four new plays. Ellis Jeffreys delighted the audience at the Garrick in "The Fascinating Mr. Vandervelt." Charles Rich-



WALNUT STREET THEATRE, PHILADELPHIA

man was the star at the Broad in "Gallops," supported by an excellent company, and at the Lyric Henry E. Dixey was seen in "The Man on the Box." The Mask and Wig Club achieved a new triumph in "Shylock & Co. Bankers" at the Chestnut Street Opera House. "Arms and the Man," with Arnold Daly at the Lyric, gave an unmistakable pleasure, as did Raymond Hitchcock in "The Galloper" at the Garrick, "Rosalie," Willard Spencer's new opera, was given its initial production at the Chestnut Street Theatre. The audience was enthusiastic in its approval. At the Walnut "The Clansman" drew large houses. Lew Fields' company returned to the Chestnut Street Opera House. R. H. RUSSELL.

Pittsburgh, Pa., May 8.—The Robert Mantell engagement, especially his "King Lear" and "Macbeth," safely entrenched that artist in local favor. In striking contrast, Olga Nethersole, whose repertoire of scarlet women, "The Labyrinth," "Magda" and "Sapho," was presented at the Nixon, was very coldly received. The "DeLancey" of John Drew, at the same playhouse, was made a smart social event as usual and the return of Robert Edeson in "Strongheart" with the same fine cast as was seen here last October proved a very welcome visitor. The Belasco gave us a novelty in "Julie Bonbon," with Clara Lipman and her clever husband, Louis Mann, to interpret. Messrs. Shubert have bought the Hotel Boyer property at Seventh street and Duquesne way and a new playhouse to replace the inadequate Belasco is practically assured. HOWARD JOHNSTON.

Portland, Ore., May 10.—The attractions visiting this city during the past month were "The Heir to the Hoofar," "Babes in Toyland," Creston Clarke in "Beauchair," and Blanche Walsh in "The Woman in the Case." The attendance to all was very good and the audiences were well pleased. The Marquam Grand Theatre has closed its doors and the management has moved to the former Belasco Theatre. The name of the house has been changed to "The Heilig" and extensive alterations have been made. GEORGE ELDRIDGE HIGGINS.

Portsmouth, Ohio, May 9.—Manager Fred C. Higley announces that he will close the Grand May 16 with "The Prince Chap," Cyril Scott in the title rôle. Being an independent attraction, it will no doubt fill the house, for the Independents have given the best attractions this season. Florence Davis in "The Player Maid" visited us early in April and made a very favorable impression. "Before and After," the 8d, did a S. R. O. business, and was highly appreciated. The Garside Stock Co. filled a week's engagement the 2d to poor business. The Fremont Stock Co. followed for the week of the 30th, did no business and closed. Manager Higley is rehearsing his stock company and everything is in readiness for the opening of the Casino at Millbrook Park on Decoration Day. ROY McELHANEY.

Pueblo, Colo., May 1.—Grand opera is not a popular thing in this town as can be attested by Mme. Mantelli, who sang "Trovatore" here on April 21. She and her company gave a finished rendition of the opera, but were greeted by a small house, and yet Pueblo cannot be considered a bad show town, for when "Little Johnny Jones" was here April 14 the company had a packed house. The "Piff, Paff, Pouf" company on the 17th also did a splendid business and gave a pleasing performance. SWEENEY.

Saginaw, Mich., May 9.—The April attractions were quite light in Saginaw, there being very few notable productions in this locality, although those who played here were greeted with unusually good houses. Maclyn Arubuckle in "The County Chairman," Roselle Knott in "When Knighthood Was in Flower," Jefferson De Angelis Opera Co. in "Fantana," Chauncey Olcott in "Edmund Burke," Tim Murphy in "Rufus Ruggs," and the May Festival, with Theo. Thomas' Orchestra, composed the list of plays. J. IRWIN MACELLAR.

Sioux City, Ia., May 8.—Though April has been far from being a busy month here, it has, nevertheless, held much that has been exceptionally pleasant, and much that has attracted large audiences to the theatre. Henrietta Crosman brought her revamped comedy, "Mary, Quite Contrary," and drew a large audience, for she is a particular favorite here. "The Little Gray Lady" was enjoyed by small houses. Comic opera was represented by "The Mayor of Tokio," which, with Richard Carle, tickled the fancy of most of the crowded house. H. F. INGERSOLL.

Springfield, Ill., May 8.—The season is practically over, and Springfield theatregoers are more than satisfied with the attractions that Mr. Chatterton secured during the past season. Richard Carle in "The Mayor of Tokio"

pleased a fair house. Viola Allen in "The Toast of the Town" received a warm welcome, followed by Marie Cahill as Molly Moonshine. RAYMOND BAHR.

Springfield, Mass., May 8.—The most satisfactory attraction of the month was "Friend Hannah," in which Annie Russell charmed a capacity audience. Otis Skinner also received a very cordial reception in "The Duel." "Ben Hur" was presented three nights to only fair houses, the general impression being that the quality of the production did not warrant the greatly increased prices. In musical comedy we have had "The Isle of Spice" and Sam Bernard in "The Rolling Girl." On May 14 the Hunter-Bradford Stock Company, Julia Booth leading, opens a ten weeks' summer season at Court Square Theatre. An important event at Poli's Theatre was the immense benefit, April 16, in aid of the Springfield Hospital fund, which netted over \$26,000. H. W. Atwood.

St. Paul, Minn., May 10.—Some of the best as well as some of the worst attractions of the season have appeared at the Metropolitan during the month just passed. Among the headliners were Nance O'Neill, who played a return engagement of one night, April 1; E. S. Willard in repertoire, and the Marlowe-Sothern combination also in repertoire. The last named company appeared in Holy Week, and consequently their patronage was smaller than would have otherwise been the case. "The Isle of Spice," Al Wilson, "The Clansman," "Sleeping Beauty" and "The Beast," "The Labyrinth," "The Rance of Ouch" (Minneapolis Roosevelt Club), Henrietta Crosman, and "The Mayor of Tokio," filled out the month at the Metropolitan. Too much cannot be said in praise of the last named musical comedy. At the Grand Opera House the time was equally divided between melodrama and musical comedy. HOWARD A. TREAT.

Syracuse, N. Y., May 8.—We saw recently Nat Goodwin's new piece, "The Genius." It seems to have all the elements of popularity, judging by the reception he was accorded. Edna Gorick and an admirable cast render Mr. Goodwin excellent support. Augustus Thomas' "DeLancey" gives John Drew an excellent opportunity. We have also had May Irwin in "Mrs. Black is Back," and Montgomery and Stone in "The Wizard of Oz." At the Bastable Rose Melville in "Sis Hopkins" was well in the lead for popularity. The Four Mortons also made a strong bid for favor. Vaudeville continues to hold forth at the Grand. EDWARD C. HEISS.

Tacoma, Wash., May 10.—On April 20 an audience that filled the Tacoma Theatre greeted Blanche Walsh in "A Woman in the Case." The work of Creston Clark in "Monsieur Beauchaire" was much appreciated by a representative gathering. "The Heir to the Hoofar" on April 21 closed the winter season at the Tacoma, which has been one of the most successful, the class of attractions being better than ever before and the business in keeping. F. TROY HASKELL.

Toledo, Ohio, May 10.—The Savage Grand Opera Co. gave us a short season of opera. "The Valkyrie" taxed the Valentine's capacity and the large audience was very liberal in its praise. The "Gingerbread Man" looking bright, new and different, came back for four performances. The musical comedy is not the one that opened in New York. The dialogue is now bright and there are a score of songs that are singable. Lillian Brush, a local girl, sang the big "Moon" song and received a large ovation. Lulu Glaser, in "Dolly Dollars," followed, and Miss Glaser, always a big favorite, filled the house. Nat Goodwin, in "The Genius," drew fashionable audiences. Mr. Goodwin was very well received. E. S. Willard came to close the season with an artistic triumph. He gave us four plays and, of all we saw, his "Man Who Was" seemed best. Genial Otto Klives, manager of the Valentine, will be in charge of the Casino this summer, and those who know him know what to expect. The Columbia Stock Company has opened at the Lyceum for the summer season. HARRY S. DRAY.

Troy, N. Y., May 9.—Proctor's has been doing phenomenal business and is putting on such bills as warrant it. The Lyceum opened on Easter Monday with a permanent stock company in "The Little Minister." April 23 they gave "Lord and Lady Algy," which was followed by "We Un's of Tennessee" on the 30th. For the week of May 7 "The Ticket of Leave Man" is giving good satisfaction. Rand's has had a very good line of plays, as the following will prove: "The Little Duchess," with Countess Olga Von Hatzfeldt, April 18, was good. Nat C. Goodwin in "The Genius" pleased immensely, and he received several curtain calls. "Texas," on the 23d, was very good. Daniel Sully gave us his new play, "The Matchmaker," on the 26th. Howard Kyle, in "Her American Prince," was seen May 1, and on the 4th. A. P. SIMMONS.

Washington, D. C., May 11.—Stock company attractions are the principal feature here. The Columbia Theatre, at the close of its regular season, has an excellent stock company headed by Guy Standing. For the opening bill, Mr. Standing presented for the first time on any stage the play which he will use next season as a star under the Shubert management, "The Indiscretion of Truth," by J. Hartley Manners. The company was reinforced by the special engagement of John Mason and Clara Morris, who had leading rôles. Mr. Standing, in the rôle of the amateur athlete, Darrell, was especially effective, making the brutal nature of the man show clearly through an outward veneer of refinement. The play was well received. At the Belasco, Odette Tyler and a capable company opened in "Lady Huntworth's Experiment," followed by "The Jilt" and "The Red Carnation," a play written by Miss Tyler, and presenting her husband, R. D. McLean. K. P. C.

Winnipeg, Can., May 5.—In the past month we have had everything from the "sublime to the ridiculous" at the Winnipeg Theatre, in other words, from the great Bernhardt to "Uncle Tom's Cabin." "Sleeping Beauty and the Beast" pleased fair houses for three nights, and Field's Minstrels played to "S. R. O." signs. Alman and a capable company of artists gave a splendid concert here, drawing a large house. Murray and Mack, in "Around Town," proved somewhat of a failure from their past work here. We are looking forward to seeing Sophia Brandt in the "Medicane Princess" here shortly. EDWARD MACAGHEN.

Worcester, Mass., May 10.—There have been very few offerings this month at the Worcester Theatre. Local talent produced "The Mikado." The "As Ye Sow" company gave good satisfaction. The transfer of the lease of the Worcester Theatre to the Shuberts took place May 1. Their first offering was the "East and the Girl," with Eddie Foy and the New York company. They were greeted with a capacity house at each of the three performances. Klaw & Erlanger have leased the Franklin Square Theatre and the Syndicate attractions will be seen there the coming winter season. The Malcolm Williamson Stock Co. will conclude their season there shortly. The Park Theatre, which has been Keith's Vaudeville, closed May 5. F. N. DRURY.



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[From the *Arkansaw Traveller*.]

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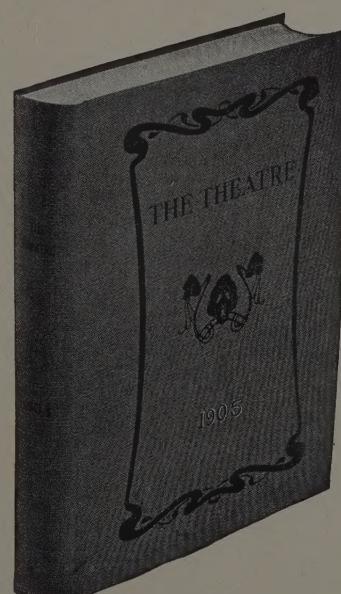
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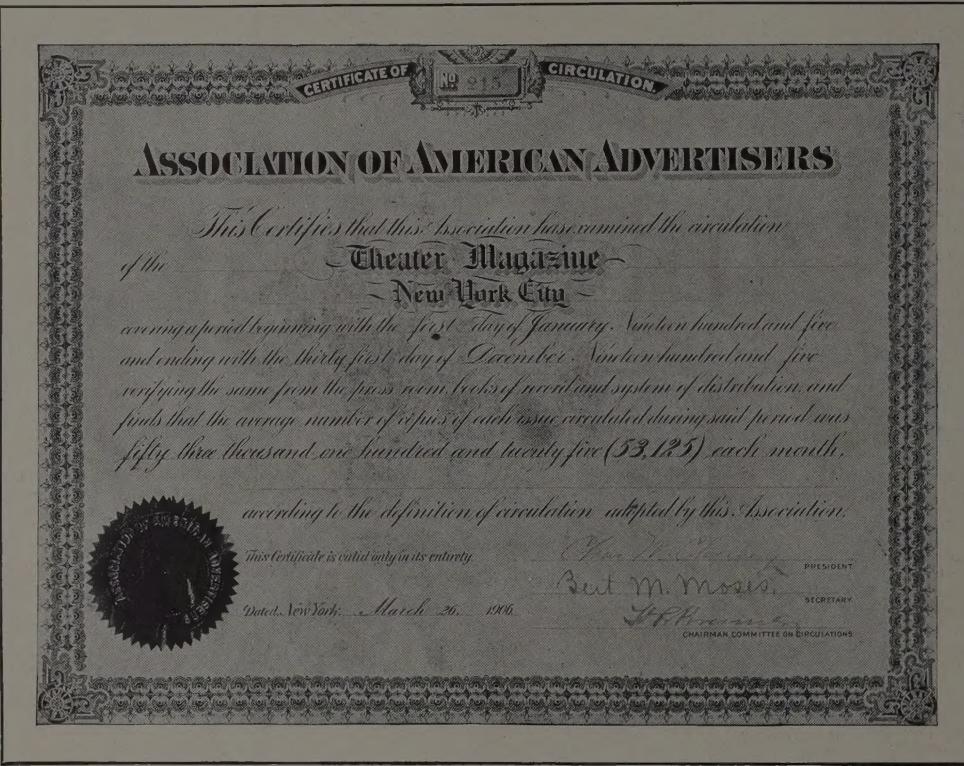
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